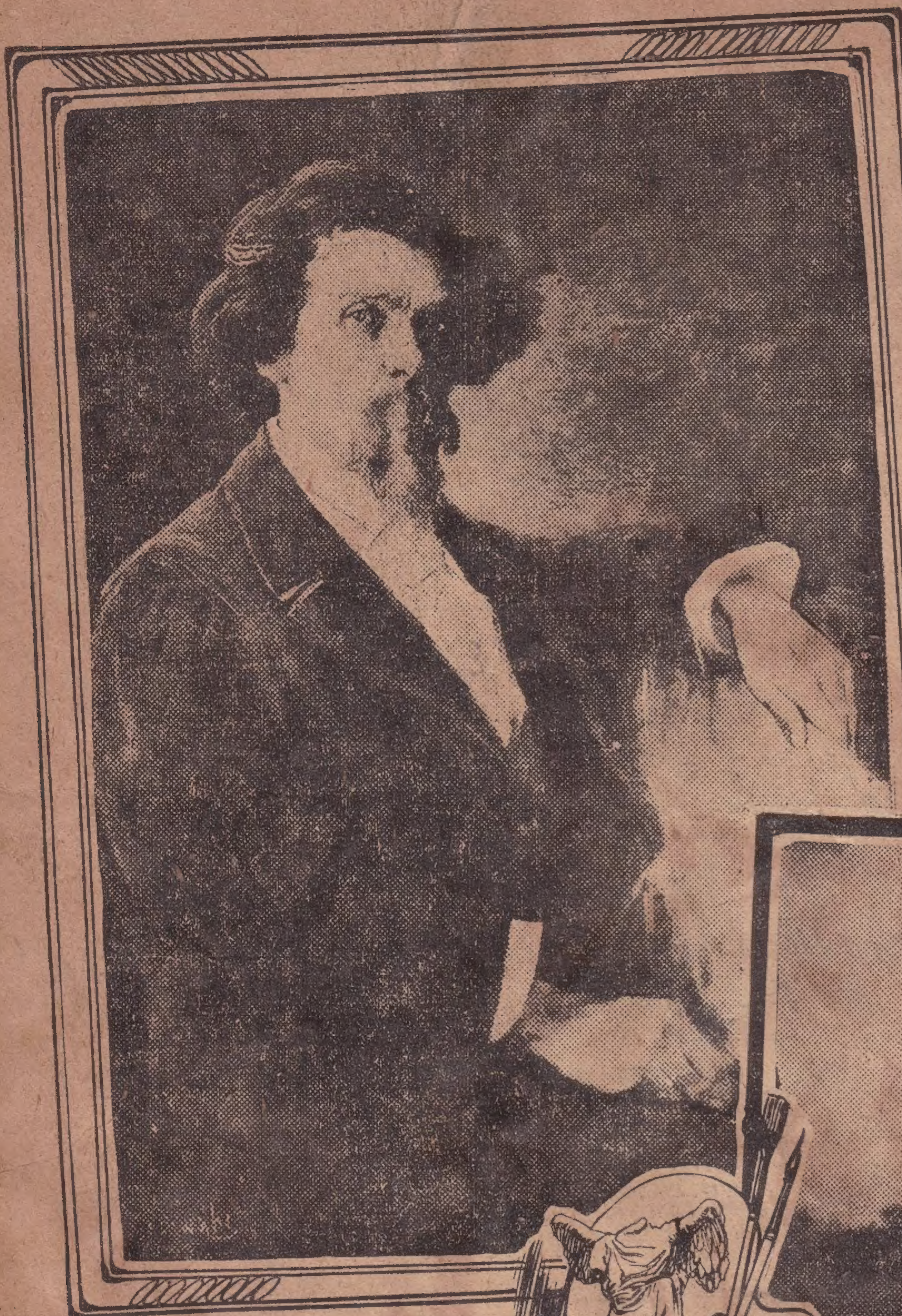


59

THE MARVELS OF JAPANESE ART APTLY
ILLUSTRATED BY EXHIBIT AT LIBRARY



Paintings on Exhibition at the Newark Public Library



*H. Aug. Schwabe's
Portrait of himself*



Haying by M.



*Sunset
Lake Ontario. by D.*

Pictures of Merit By Local Artists

Let those who are acquainted with the history of this city permit their memories to turn back ten, or even five, years and compare the art interest of the people then with what it is now. The contrast measures the progress that has been made. What will the next five years show?

Why is it that an exhibit with high ministries to perform lacks the enthusiastic indorsement of any organization with a fine purpose and a progressive spirit? The writer is one of those who believe that every opportunity to enjoy what is beautiful is a privilege to the tired worker as well as to those less hardly pressed by the day's work. Those who are suggesting panaceas to remedy industrial and social systems may wisely encourage the patronage of such exhibitions as the one now open to the public at the Newark Library. Although this, the second, annual exhibition of the Artists' Club has been fairly well attended it has not been patronized as well as it deserves, by any means, and there are thousands



Daisy Field. by Geo. F. Kock

Nov 27, 09

include



Tatilda Browne



David Maclure

of people who could secure to themselves a great deal of pleasure by attending it. It is a mistake to neglect such opportunities. To neglect them and then to lament the irksomeness and tedium of life is without excuse. To neglect them and to preach discontent is little less than a crime. The Optimist has observed that in cities like Worcester, Mass., the Art Museum is thronged on Sunday afternoons by those who find it inconvenient to go at another time. He has been impressed by the number of foreigners in the crowds.

The pictures in the present exhibition at the library were mentioned on this page last week. To-day a few representative paintings are reproduced. Among the pictures are some that have been shown in the national exhibitions. Others were painted by academicians. Side by side with these hang the oils and water colors of amateurs. Very few, if any, lack merit and in the collection a huge fund of enjoyment is stored. The exhibition is open from 4 to 6, and from 7:30 to 9:30 every day, Sundays included.

62.

10 422

EXHIBIT IN MARCH

Call Jan 24/09

New Jersey Chapter of American
Institute Plans Display of De-
signs at Public Library.

CITY BEAUTIFUL A FEATURE

Another one

The New Jersey Chapter of the American Institute of Architects will hold a second exhibition of architectural drawings of various kinds of work at the Free Public Library during the last two weeks of March. All the members are interested and those on the various committees are working energetically to make the affair a success. The previous exhibition was held at the Library in 1903.

This year's exhibit will be opened on March 18 and continue to the end of the month, according to present plans. The hours will be from 10 o'clock in the morning to 10 P. M. on week days and from 2 to 9 P. M. on Sundays. The exhibit will be free.

This year's exhibition of the New Jersey Chapter will consist of architectural drawings in plan, elevation, section, perspective and detail. There will also be drawings of decorative works, models as well as photographs of executed and proposed work. Architects intending to exhibit are urged, whenever practicable, to send with their perspectives plans and scale drawings, details of some portions of the work, as well as models of architectural details, and sculpture, if they have the same.

It is requested by the committee that drawings be either framed or mounted. No architect may place a conspicuous title on any exhibit, and no exhibits are to be offered for sale during the exhibition. The omission of glass over all large drawings is requested. The best of care will be taken of all exhibits, and the local chapter will see that all exhibits will be fully covered by insurance while in its possession, though, of course, it can not be responsible for accidents that may happen to drawings while being delivered.

A feature of this exhibition will be the large painting of the proposed beautification of the city of Newark that has been made under the supervision of the New Jersey Chapter. There is much interest in this painting, as it suggests several methods for making the business section of Newark more attractive than it is at present. Among these is the widening of Market street so it will contain a mall, and another is for a public park in front of the new City Hall.

This picture will be included among the illustrations in the catalogue of the exhibit. This volume will be an elaborate one and contain some reading matter worth preserving by any person at all interested in erecting handsome buildings. It will include a history of the New Jersey Chapter and some mention of the public enterprises that this association has fostered. Probably there will be a brief description of some of the best methods that can be adopted for making Newark more attractive from an aesthetic sense than it now is, in addition to the illustrations.

The present plan is to make the opening night of particular interest to all residents of Newark and of the State. A reception will be held in the gallery where the exhibition is to be held and prominent citizens will be invited. Possibly there will be speakers. Then the general public will be urged to visit the exhibit.

All architects intending to exhibit should obtain the printed slips and send them, including a description of the things proposed to exhibit, to Stockton B. Colt, chairman of the catalogue and printing committee, 39 West Thirty-eighth street, New York city, on or before February 13. The exhibits must be delivered at the Library on or before February 19 or 20, between the hours of 9 A. M. and 6 P. M. All exhibits should be addressed to the Committee on Exhibition, care John Cotton Dana, Librarian. The exhibits will be discharged on April 1.

The general committee of the New Jersey Chapter for this exhibition is made up as follows: Fred W. Wentworth, chairman; Charles P. Baldwin, president of the chapter, ex-officio; Hugh Roberts, secretary of the chapter, also ex-officio; John F. Capen, Stockton B. Colt, William H. Wolfe, Henry Baechlin, Gilbert C. Higby and Godfrey Poggi.

Following are the sub-committees: Catalogue and printing, Messrs. Colt, Capen and Higby; hanging committee, Messrs. Baechlin, Colt and Poggi; reception committee, Messrs. Higby, Poggi, Wolfe and Baldwin; press committee, Messrs. Capen, Wolfe, Baechlin and Roberts. The jury on the exhibits will be the general committee.

*Aldermen approve of
city museum project
Cont'd from pg 63*

It was further explained that the project includes a plan of having the museum controlled by a board of management on which elective and other officials of the city are to be given adequate representation and that an opportunity is now given to purchase an important collection of art objects as a nucleus. The resolution then reads as follows:

"Resolved, That the Common Council of the city of Newark hereby indorses the project for the establishment of a Newark museum of arts and sciences on the lines indicated in the preamble of these resolutions, and also indorses such legislation as may be necessary for the incorporation of such museum, and to

the granting thereto from time to time as may be necessary in the judgment of the Common Council, of money from the public funds; and, be it further Resolved, That the Common Council set forth and declare at this time its purpose to appropriate for the purchase of the collection of objects of art heretofore alluded to, that is now desired as a nucleus for the said museum, the sum of \$10,000 as soon as that amount may be available."

The collection which it is proposed to purchase as a nucleus for the museum is that of George T. Rockwell, pharmacist at the County Hospital for the Insane. It consists of some 3,000 different pieces of Japanese art objects. Its value has been appraised by no less an authority than Sir Caspar Purdon Clark, curator of the Metropolitan Museum of Art, at not less than \$30,000. Mr. Rockwell has offered to turn the entire collection over to the proposed city museum for the sum of \$10,000.

AP

NEWARK ARTISTS

CONTRIBUTE MUCH TO BIG EXHIBIT

Oils, Pastels and Water Colors,
116 in All, Show Many Sam-
ples of Local Art.

NEARBY SCENES ARE
DEPICTED ON CANVAS

Landscape Paintings Abound
and Many Fine Paintings
Are on the Walls.

An exhibition of oils, water colors and pastels, a total of 116 pictures by thirty-two artists of Newark and suburban towns, is being held at the Free Public Library in the gallery on the top floor.

The exhibit is under the auspices of the Artists' Club of Newark, of which Samuel Clark is president. Four examples of his work are on the walls, including landscapes with water in the foreground, and also rocks and water and a deserted road curving up to a dark woods. His sky effects are fair in treatment and tone.

August Swabe is represented by sixteen canvasses, including a view at Lyons Farms and a field near Irvington, besides a good portrait of an old man with a long white beard, his eyes on an open book on his knees. There is also a fine portrait of the artist's wife, and Catskill and New England views and figure studies. Principal David Maclure, of Chestnut Street School, shows examples of his skill, which attract much notice. Clinton Balmer's "Pan," a large canvas, has three partly nude females, with rich drapery, making offering to Pan, with a yellowish-gray tone in the background and above. A. Tabb shows three of his studies. William E. Ross a very "Misty Morning," and Carolyn H. Stevens two views, a winter scene in white and dull gray, while P. Schwabe has a farm scene.

Four women are represented by samples of their skill, Matilda Browne, an old friend, having one canvas, "Haying," with a yoke of white and black oxen in the foreground attached to a hay-wagon, on which a man on the ground is pitching hay with a fork to another on top of the wagonload, who settles the hay in place. Alice Howell, a daughter of William Howell, a former local newspaper man, is represented by four pictures, a marine with a listing schooner near the middle foreground being well drawn, and a scene on Shark river good, and a canal view at Waterloo, N. J., is a study in brown and green and gray.

In Ida M. Stroyd's quartet of canvases the studies in flowers are excellent, and Mrs. Elizabeth T. Poinier has a portrait.

Other artists represented in the gallery are Pennington Dewitt, son of Lawyer Dewitt, by a nocturne, a very black study of the Brooklyn bridge and an old farmhouse; John R. Grabach, fine canvases, two studies each

man, long line; J. Mager, eight pictures, a Hudson river view being noticeable; W. B. Price, fine examples, water scenes, very fair; M. E. D. Jenkinson, a harbor and a garden scene; Louis W. Ulrich, three pictures, and A. L. Mono; Max Peinbride, Edward Blackmore and A. Vreeland, one each, the latter a Passaic river view. Edward Browksi shows Snake Hill and three other pictures, and H. F. Angel six views, including portraits; David M. Krich a portrait and a winter scene.

Enc Star Feb 21. 09

ART EXHIBITION OPENS.

Pictures by Members of Newark
Club Shown at Public Library.

The second annual exhibition of the Artists' Club of Newark was opened in the lecture room of the Free Public Library last night by a reception to the members. The exhibit will be open and free to the public today, and will last for two weeks.

The pictures on exhibition, which are the work of the members of the club, show a marked improvement over those exhibited last year. It is the aim of the club to establish and maintain a permanent and free art collection in this city. *News Feb. 20. 09*

TWO HUNDRED DESIGNS IN FOR ARCHITECTS' EXHIBITION

Jersey Chapter, American Institute of
Architects, Arranging Display
at Library.

Call - Feb. 2/09

Though a holiday, to-morrow will be a very busy day with the members of the New Jersey Chapter of the American Institute of Architects, who have charge of the selecting and hanging of designs to be exhibited at the Free Public Library, beginning on March 18. The task is one which will occupy about all of their time, and this may be taken as a preliminary intimation of the likelihood of a very good exhibition, better, in fact, than any previous one.

It can not be said until to-morrow night, or later, in case the committee does not complete its labors by then, just how many exhibits will be hung. But it is probable that there will be in the neighborhood of two hundred. More than that many had been received up to yesterday, while the number of applications to exhibit was still larger. It is not likely that a large number of these will be found suitable for hanging, the committee believes.

Yesterday and the day previous were the days allotted for receiving the exhibits at the library. So no more will be accepted by the committee. It is to the credit of the local chapter that no conspicuous title is allowed on the exhibits, and that no exhibit may be offered for sale during the exhibition. The exhibits will be removed on the first of April.

This exhibition of Jersey architects' designs is expected to make plain to those who attend what excellent work is done by the architects in this State. Nearly everybody who owns a house or who thinks of building will be interested in this exhibition.

NEW JERSEY ARCHITECTS' EXHIBITION AT LIBRARY

Excellent Display of High Class De-
signs Opened to the Public
on Thursday.

Beginning this week, admission to the exhibition of the New Jersey Chapter of the American Institute of Architects at the Free Public Library will be from 4 P. M. to 6 o'clock and from 7 to 10 o'clock daily, instead of from 10 A. M. to 10 P. M. as was the case for the last three days. The hours for Sunday will remain the same as first arranged, from 2 to 6 o'clock in the afternoon. It is believed that quite as many persons will visit the exhibition in the shorter time as would come during the longer schedule, though they will not be extended over so long a time.

Much favorable comment was heard from a number of the persons who were present at the private view of the exhibits hung in the art gallery. The variety of things on view and the excellence of the work attracted quite general attention. The second exhibition of the Jersey Society is a pronounced success.

About three hundred persons were present at the private view on Wednesday evening. Among these were some of the city officials and a number of Newarkers who have taken a prominent part in civic betterment work. They were interested in the water color showing Newark, the City Beautiful, and while all of the schemes set forth in the painting were not universally indorsed, many good points were commended.

The catalogue of the exhibition which the society has issued is especially attractive, both because of the excellent illustrations and the fine typographical appearance. Incorporated in the catalogue is a brief history of the New Jersey Chapter, A. I. A., by the secretary, Hugh Roberts, of Jersey City, and a description of Newark, the City Beautiful, by the president of the society, Charles P. Baldwin, of this city.

Wednesday evening's affair was under the auspices of the reception committee comprising Gilbert C. Higbie, chairman; C. Godfrey Poggi, William H. Wolfe and Mr. Baldwin. The attendance was about 200 for the first two days when the public was admitted.

ALDERMEN APPROVE OF CITY MUSEUM PROJECT

News Feb. 2/09
Indorsement of the project for the establishment of a public museum of arts and sciences in this city was given last night by the Committee on Finance of the Common Council in the adoption of preambles and resolutions, which will be submitted for ratification at the council meeting to-morrow night.

The subject was introduced by Chairman Jerome T. Congleton, who reported upon the recent conference had by the committee with the arts and science committee of the Public Library trustees. He told of the opportunity now to be had to obtain a nucleus for the proposed museum at comparative small cost. The alderman also told of the availability of the library building for the housing of the museum for some years to come.

The idea appealed to the public spirit of the committee members and the plan of tentatively indorsing the project at the present time, declaring in favor of securing the legislation necessary to establish such a museum and to make lawful appropriations for its purposes from the public funds was unanimously adopted.

The preambles of the resolutions stated that as there has been set on foot a movement for the establishment of a public museum of arts and sciences, "to the end that there may be gathered together by purchase, deed of gift, loan or otherwise, a collection of objects of art, historic mementos and scientific material of various kinds, to be held in trust for and in fact to be the property of the people of this city."

cont'd on pg 62

Architects Show Much Fine Work

It is not so easy to turn in a moment from art to architecture and yet there is a way by which it can be accomplished. Zuloaga could look back to Theotocopuli El Greco, who was born in Crete, in 1548 and died in Toledo in 1614. The Mayflower had not yet come to anchor. By 1660 Velasquez, too, was dead. By keeping

development of art in America and not without including the hope that we may have in our art what Burns was in Scottish poetry. But Zuloaga, with all his psychological gifts and his profound understanding of the Montanes of Spain, cannot tarnish the lovely charm of Sorollo's children playing on Valencia beach and sprawling on the sands with wet garments and wetter flesh.

traditions that have endured through three centuries he remains Spanish. Art expresses itself better in America by architecture and sculpture and mural painting than by easel painting. Hence the architects are expressive of art in America and in architecture we have done distinctive work. Since the people ask for the application of art to building construction the exhibition of the New

Jersey Chapter of the American Institute of Architects, now open at the public library, should hold the interest of the public.

There is one thing lacking in this exhibition, if our desires harmonize with the wishes of those who attend it, and we mention it immediately. We would like to have seen the floor plans of school buildings. Several elevations are shown and the auditorium space of a local school, but the arrangement of rooms, their lighting and exits, is a problem for the school men to solve. Having made our criticism we express our appreciation of this educative show of public and private buildings.

There are areas nearby, which we might mention but will not, that are susceptible of an unlimited improvement in architecture and there are areas in which it is not too late to secure a satisfying architectural effect or to restrain them from becoming hideous. One of the exhibits, designed to solve the housing problem of the storekeeper, reminds us of the main street in one of the Oranges which has great possibilities. It still gives the town something of the charm of a New England—in some phases, of a foreign-village. We are talking about South Orange avenue, where it dips down through the valley in the heart of South Orange. Obviously the architectural appearance of any town, city or village cannot be entirely controlled, but we are of the opinion that a study of the exhibit at such an architectural show by prospective builders, a view of plans and elevations so arranged that they may be compared ought to have an improving influence upon the housing of the community. Perhaps—is it too much to hope for?—it will awaken the people to the worthwhileness of town planning.

Let it be said to the glory and honor, and whatever else you please, of this chapter of the Architectural Institute that

they are alive to the necessities of Newark. We ask at this point whether it is possible for them to have their scheme for beautifying the city of Newark, which is the feature of the exhibition, included in the city planning exhibit to be held in New York next month.

It is quite impossible for us to believe that a community rich enough in initiative and energy to conceive and develop the Essex park system lacks the ability to carry out, in part at least, this or some other plan for redeeming the mistakes of bygone indifference, for facilitating transportation in the congested areas, for creating breathing spaces, and for utilizing such spaces as the canal and Centre Market occupy and for breaking up large, unwieldy areas.

It is easy to forget how the whole suburban area to the west drains through this city to the sea, to which it must have access, and it is not much more difficult to ignore the amazing rapidity with which this entire area is being welded into a solid mass of homes, shops and factories. The small cloud has appeared on the horizon already. The prevailing tendency in building, both in and out of this city, increases a schoolhouse population faster than the ratables increase, and so, from this one viewpoint, not to mention many others, the housing problem is becoming very acute. We look then to the architectural exhibition with very earnest hopes that it will stimulate the desire for town planning and civic forethought. Small towns are growing up almost over night in vacant lots and

cow pastures without restrictions and without provision for caring for their populations. What will the end of it be? The scheme of the architects whispers one word of the sentence of the answer.

The exhibit possesses a good variety. In part, it is, like faith, "the substance of things hoped for, the evidence of things not seen;" in part, it is a record of



Smokeless Flash by Delmas Photo

MEMBERS OF THE JERSEY CHAPTER WHO ARE ACTIVE IN PROMOTING EXHIBITION.

The second exhibition of the New Jersey Chapter of the American Institute of Architects, which is to be held at the Free Public Library next month, promises to be representative of New Jersey architecture in more than one sense. Some classification had to be established, and as the committee desired to make the exhibition of as great local interest as possible, it was found necessary to limit exhibitors in a rather unique way. It is believed will prove satisfactory to all concerned.

In the first place, it was deemed desirable to make the exhibition typical of New Jersey or the State. Of course it was one by architects in the State of New Jersey, providing, of course, that they considered the drawings submitted of merit. The question of an architect had an office

within the State or merely lived here and maintained an office elsewhere, was discussed for a time at a recent meeting of the committee. It was finally decided to include both of these classes. Some architects come in both classifications.

Then came the question whether work by Jersey architects done or in the process of erection outside the State ought to be admitted to this exhibition. At first some of the men thought it should not. But others argued that the work was designed in New Jersey and, therefore, was representative of the State. Moreover, any mention of the structure so situated would at once bring to mind Jersey architects. So such plans will be acceptable.

Finally, the question of receiving designs by architects living or doing business outside this State, or both, which have been or are used in construction

within the State, came up for consideration. At first there seemed to be some opposition to granting the same privileges to these architects as those living or in business here. But the local chapter wishes to make this exhibition representative of some of the very best work architecturally in New Jersey; so it was decided to receive plans and perspectives of any building in New Jersey, even though it may have been designed by an architect living elsewhere or doing business elsewhere. With these wide limitations an excellent exhibition is anticipated.

It is believed that the number of exhibits will be large. Many applications to exhibit drawings have been made, already, and more are coming in almost daily. The catalogue that the chapter proposes to issue in connection with the exhibit is practically arranged for, and

those working on it promise that will be worth preserving.

The accompanying photograph shows a number of the members of the Jersey Chapter interested in the exhibition. They are, reading from left to right: William Hoover, of Elizabeth; John F. Capen, this city, chairman of the committee; Fred W. Wentworth, chairman general committee; P. Baldwin, this city, president of New Jersey Chapter, American Institute of Architects; Herman Kretzler, of Jersey City, secretary; Hugh Roberts, Jersey City, secretary of chapter; Gilbert C. Higbie, this city, chairman reception committee; Stock B. Colt, New York, chairman catalog and printing committee; Robert Dixon, Jr., Weehauken.

CLW 10 08

accomplishment. George D. Post & Sons, for example, show drawings of prominent public buildings already erected in the city, along with country houses they have designed in the suburbs, and the New Jersey Sanitarium for Tuberculosis Diseases at Glen Gardner. On the other hand, we have designs submitted in competition and drawings of buildings not as yet erected. These range from modest cottage houses to skyscrapers, and include banks, hotels, churches, apartments, stores and school buildings. It offers suggestions to almost every prospective builder.

A feature of the exhibit is four competitive sketches sent from the Gargoyle Club, one for a foyer hall fountain, another for the stern of a vessel, a third for a bungalow and the last for a bank building. There are also foreign sketches like the "Sketch of Piazza Tritone, Rome," an "Old House near the Cathedral, Rouen, France," and "The Portico of Cathedral Ratisbon in France." Casey & Sneden submit three plans of the Second Reformed Church, Hackensack; perspective, transverse section and plans. Shiras Campbell sends four plans for a garden.

Going a little further away from everyday things we come upon two shelter buildings, built in Brooklyn, and sigh for the days to come when shelters will be provided along the roadside for those who must wait for the trolleys; upon a study for an open-air swimming pool; upon photographs of moveable store fronts; upon a study for a baptismal font, and drawings for railroad stations and hospitals.

News Mr. Co. 09

"THE EIGHT" IN NEWARK.

Turning from this exhibition we record with great pleasure that there is to be an exhibition at the Public Library that should mark a crisis in the development of art in this community. The exhibition of "The Eight" that has been shown so widely and attracted so much attention is to be brought here the first of May. The eight men whose work composes the exhibition were dubbed "The Eight" to distinguish them from "The Ten" who are now giving their twelfth annual show at the Montross Gallery. They are not organized nor do they believe in organization. They are not secessionists, for they were never allies. Four of them were associated at one time as newspaper men in Philadelphia, and, having much in common, they decided to show their work jointly, but this association for exhibition purposes does not in any way nullify their independence.

The exhibition was shown in Chicago, where it received the highest praise. Later it was taken to Pittsburg and hung in the Carnegie Institute entirely in contradiction of the precedents established by that institution. By bringing it to Newark this city is accredited with being or threatening to become one of the cities in which true art is appreciated and it

will be the privilege of the people of this community and its environs to rise to the occasion and to proclaim to sister cities that they deserve that reputation. There is a great deal to be written along this line that we leave unsaid for the present, trusting that the announcement of the exhibition will be sufficient to arouse an enthusiasm for it. Robert Henri, George Luks, John Sloan, Ernest Lawson, M. B. Prendergast, Everett Shinn, William J. Glackens and Arthur B. Davies are the men who compose this group.

The art of "The Eight" is not tradi-

tional and for that they are the more deserving. We mentioned John Sloan's clever picture of a "Boy Making Faces" when the academy opened. The artist was in the act while looking out of his studio window and lured him to repeat the performance of an accomplishment on which most boys have pinned themselves at some stage in their career. They are men who set down on canvas the world as they see or imagine it. They make no reproduction of the picturesque past, as Zuloaga has done with his hermits and pilgrims; they belong to no established school.

News March 27, 09

ONE OF IGNACIO ZULOAGA'S PAINTINGS.



Printed by permission of the Hispanic Society.

EXHIBITION OF PRINTING TO BE OF HIGH GRADE

Call - March 27/09

Great interest is being shown in the coming competitive and general exhibition of printing by the members of the Master Printers' Association and of the local Typographical Union. The men in the latter organization are many of them to make exhibits, and several of the larger shops about the city have decided to offer prizes in addition to those to be awarded by the Master Printers and the Typographical Union, to men in their employ who may win.

The exhibition is to be held at the Free Public Library, opening on April 12, and ending on May 3. All material must be at the library by April 9. All examples sent in for the competitive classes is to be judged before the display is opened to the public, and the prize winners will be indicated, although the names of the winners will not be disclosed until near the close of the exhibition.

Prospective entrants who desire further information should communicate with the typographical secretary, at 189 Market street.

EXHIBITION OF PRINTING READY

Excellent Display of Work of Local
Concerns and Employees at
Public Library.

OPEN TO PUBLIC ON TUESDAY

When the third annual exhibition of printing done in Newark shops at the Free Public Library is opened to the

public on Tuesday, more than a thousand individual pieces of printed matter will be shown on the screens. The competitive exhibit represents between fifty and sixty exhibitors, while nine local firms have good-sized displays of their wares. In connection with this exhibition is the first exhibit of the Carteret Book Club.

The printing exhibition is held under the auspices of the Master Printers' Association and Typographical Union, No. 103. These organizations have offered eight prizes for the eight best specimens of printing submitted. Prizes of \$25, \$15 and \$10 and "A Book on Typography," by Jacobs, will be awarded for the four best printed diplomas. There are seventeen in the exhibit. Four similar prizes will be awarded for the four best title pages. There are ninety-eight in the exhibit.

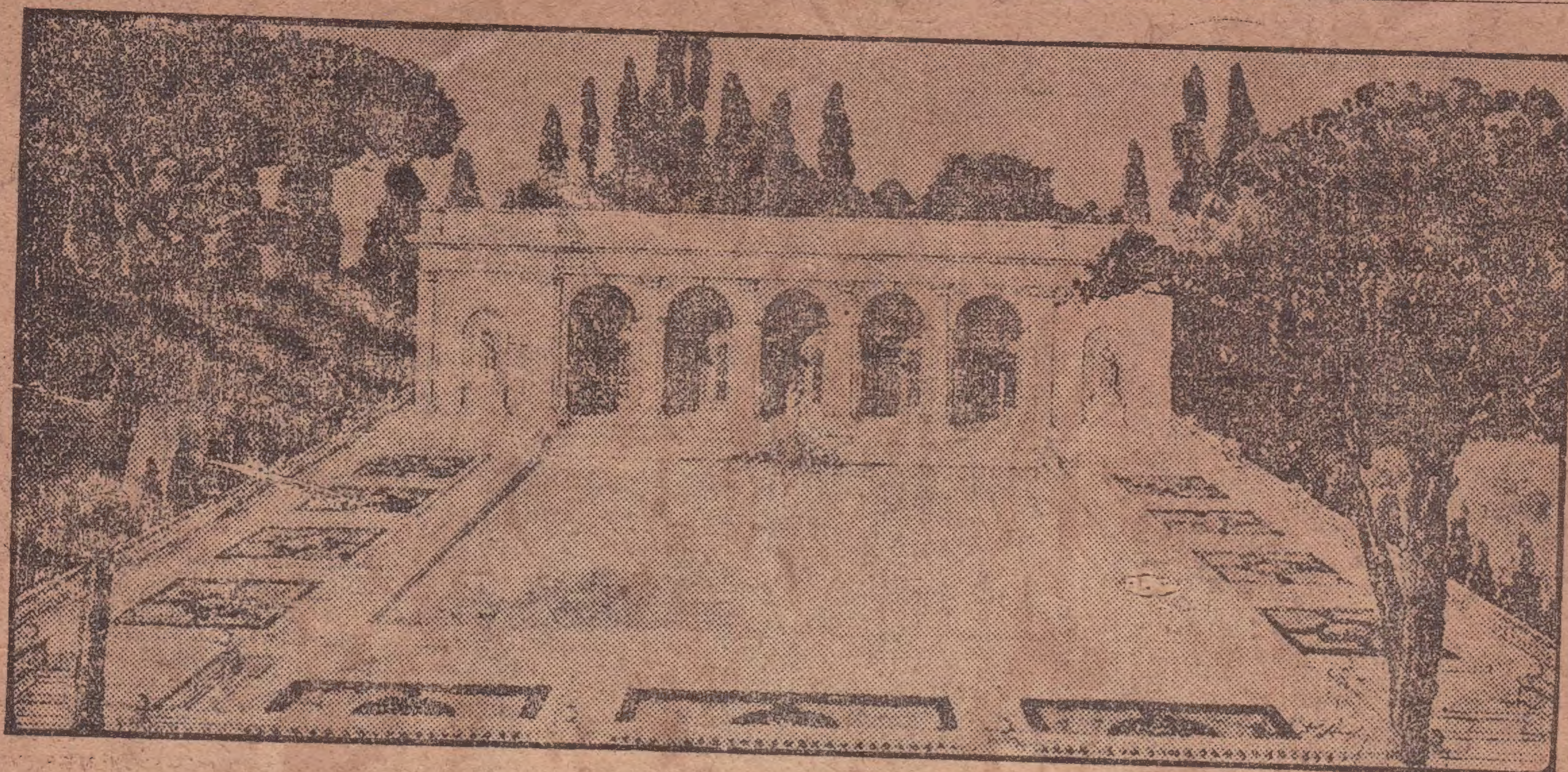
Of still greater interest to the general public, perhaps, is the general exhibit, including art work and commercial printing. A feature of this is the numerous samples of the color-type process produced in this city. Four colors are the largest number used. This is a feature never before included in a printing exhibition at the Library. The number of competitive exhibits submitted is more than double those hung last year.

The judges will meet at 1 o'clock tomorrow afternoon to decide upon the eight prize winners. In the evening the members of the Master Printers' Association and the Typographical Union and their friends will have an opportunity to view the exhibit. The regular hours for the public will begin on Tuesday and will be from 4 to 6 o'clock in the afternoon and from 7 to 9 o'clock in the evening. On Sundays the exhibit will be open from 4 to 6 P. M. It will remain open until May 3.

Some of the persons who have been active in planning this exhibit of printing and books are John Cotton Dana, Librarian of the Free Public Library; W. L. Small, president of the Typographical Union, No. 103, and officers of the Master Printers' Association: Harry M. Friedman, president; Jesse W. Clark, secretary, and Treasurer Conklin.

Call - April 11, 09

JERSEY ARCHITECTS' EXHIBITION



Open Air Swimming Pool for Private Estate. Gilbert C. Higbie, Architect.

When the public exhibition of the New Jersey Chapter of the American Institute of Architects opens in the Free Public Library next Thursday an opportunity will be given to see not only what has been accomplished by architects in this State, but what some of them can do, as indicated in perspectives and plans of proposed buildings, and also in illustrations of some erected outside the boundary line of New Jersey.

The number of designs is not exactly a key to the variety shown. Both are sufficient, however, to interest the layman in architecture. At all events, the whole is very creditable to the men who live and work in New Jersey, for both were eligible to submit drawings.

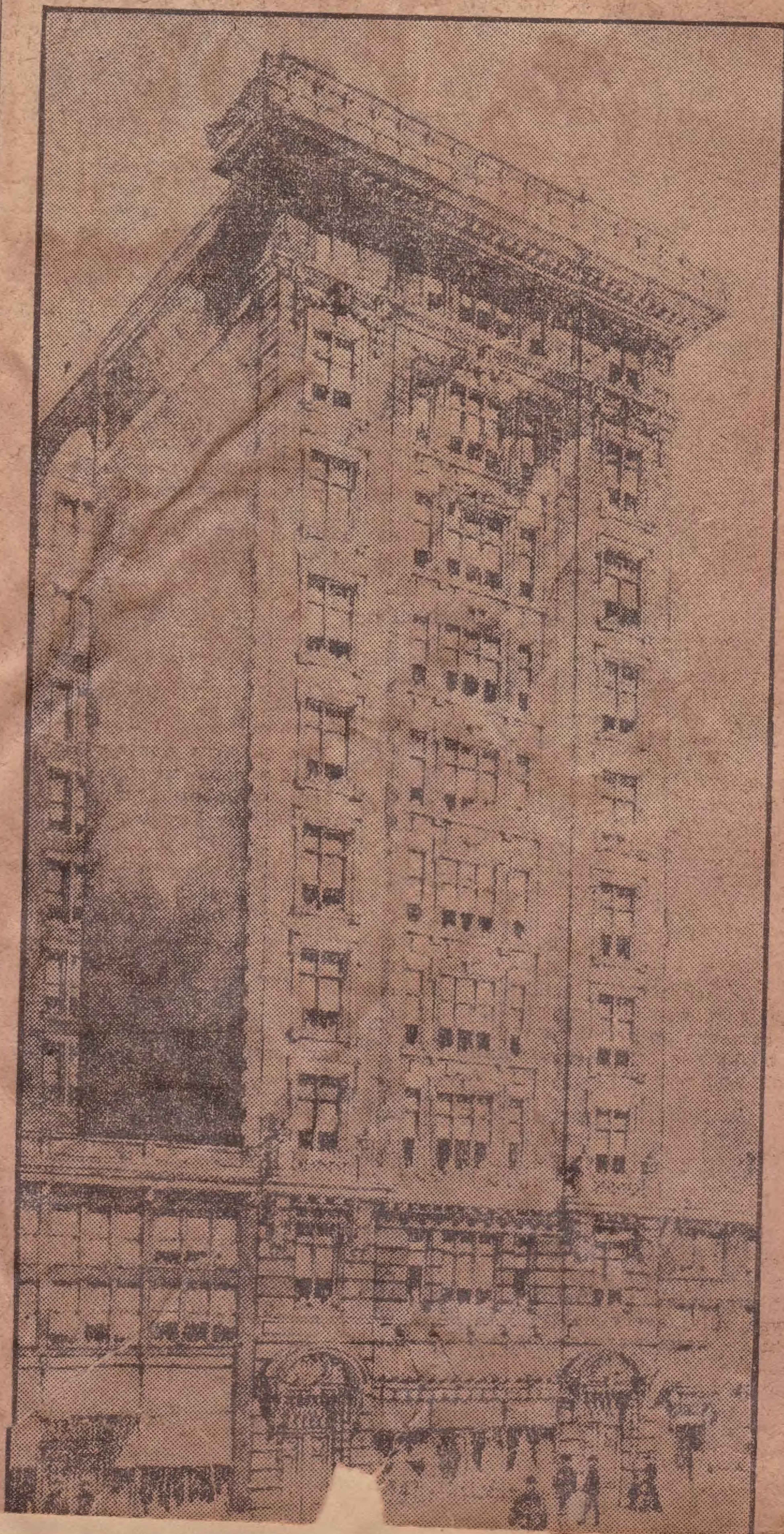
The picture of most general interest, it seems, is Newark, the City Beautiful, shown in the Sunday Call a week ago. It is a painting by Charles Graham, of New York, and embodies suggestions for the improvement of this city from an architectural point of view, recommended by a committee from the local chapter.

As might be expected, designs of dwellings are about as numerous at this exhibition as any general class of buildings. Moreover, the designs of country houses on view are very attractive. The demands for such styles of dwellings made upon local architects by people contemplating building in the suburbs has doubtless been an incentive to the architects of New Jersey. A new style of country residence, the bungalow, is also shown in several exhibits.

Jersey architects have also devoted some time to designing houses to be erected in cities, as is evident from this exhibition. A number of these, of course, have been erected in cities in this State. Others are designs for proposed dwellings. The variety in the treatment of the narrow space usually available for the front elevation of a city house is evident and shows that Jersey architects can make the best of their opportunities for producing artistic dwellings under all conditions.

The designs for office buildings will attract not a little attention, especially the perspectives of structures that it is proposed to erect in this city. These suggestions of the way Newark's streets will look with a sky-scraper here and there will be examined closely by the citizens, especially business men.

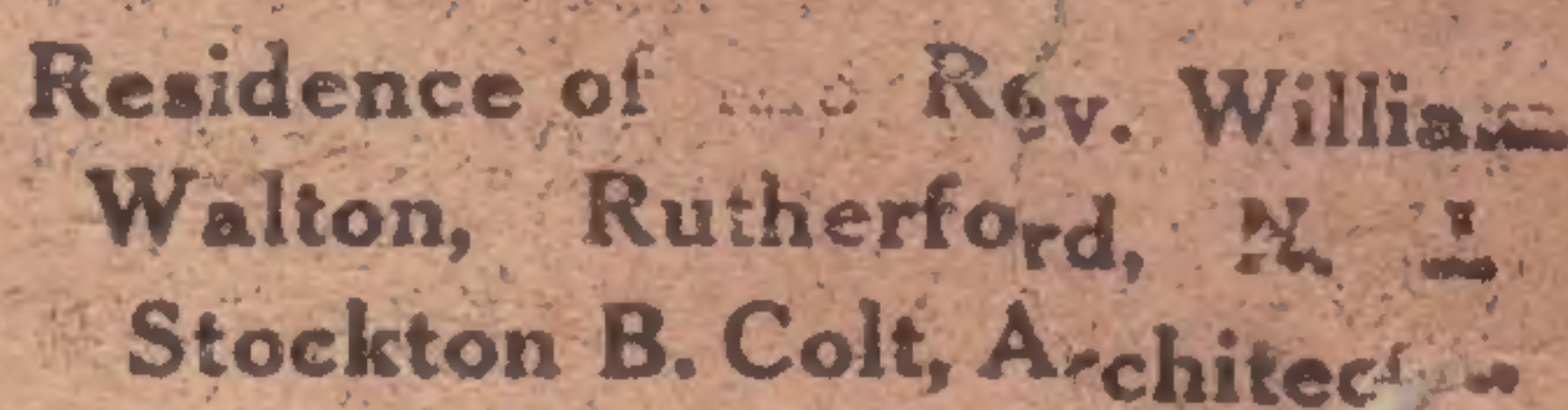
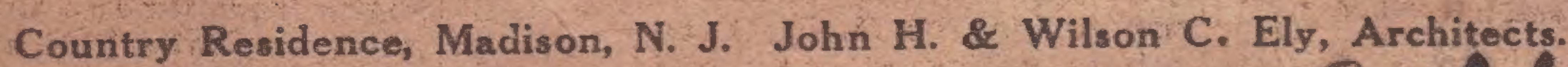
Persons who approve of artistic public buildings will find considerable to interest them in this exhibition. New Jersey now has some very creditable buildings for municipal, county and State uses, designs of some of which will be shown. Of course, many people who attend the exhibition will be more or less familiar with these structures, having seen them actually erected. Disregarding this, there is an advantage in having a number of these designs on exhibition at the same time since it offers an opportunity for comparison.



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Hudson County Courthouse, Jersey City. Hugh Roberts, Architect.



Two things are evident from this exhibition. One is that New Jersey architects can work in a variety of materials the other is that the local architects can draw plans successfully, according to a variety of styles. It would be of little purpose to give a list of all the schools or styles represented. There are several designs of the so-called Colonial, once so popular in America and which has recently had a revival for country and suburban residences. There are other designs according to classical styles, and some quite modern in treatment.

Naturally the various exhibits will show structures of a variety of materials. Brick, stone and marble are suggested for use in the designs of office buildings. Wood is common for the country residences. There are some buildings of cement and some others of a combination of two or more materials mentioned previously.

The majority of the exhibits are per-

es or elevations of buildings, which most interest to laymen, to be. This does not mean there is nothing the exhibit that will interest the architect or builder. Some plans and details of construction are on exhibition. These show, in a measure, how the architect works and how he plans buildings. It may be mentioned that some of the designs to be shown were prepared for submitting in competitions.

An exhibit of special interest to women will be the window drapery of the style of Louis XV. It is a valance and cur-

tain woven of special Lyon silk and hand-embroidered. This design was selected by the Countess de Castellane and was made by A. S. Bekkenkamp de Amerode, now with John Wanamaker, New York. There were five windows in the drawing-room and the curtains and valances each cost about 16,000 francs. It is said, or a total outlay of approximately \$16,000.

The exhibition will close March 31. It will be open from 10 A. M. to 10 P. M. daily except Sundays. Then the hours will be from 2 P. M. to 9 o'clock.

HOW JERSEY CHAPTER OF ARCHITECTS WAS FORMED

The architectural exhibition at the Free Public Library this week, opening on Thursday, is sure to attract attention to the organization under whose auspices it is held, namely, the New Jersey Chapter of the American Institute of Architects. How it came to be organized, what it stands for and what it has accomplished is told in a paper prepared by the secretary, Hugh Roberts, of Jersey City, and which is to be issued as a part of the catalogue of the exhibits.

Thirteen years ago next November a number of architects of Essex and Hudson counties met in Taylor's Hotel, Jersey City, and organized the New Jersey Society of Architects. There were twelve charter members, and two of the officers first elected were: President, Albert Beyer; secretary, George W. Von Arx, who continued in office until 1901. Up to that time the society had but three presidents, the names of the successors to Mr. Beyer being Lewis H. Broome and Paul C. Botticher.

About the fifth year of its history the members of the society decided to affiliate with the American Institute of Architects, and a committee of nine men was appointed to arrange the details. This was accomplished in due time. The first officers under this charter were as follows: President, Thomas Cressey; first vice president, Charles P. Baldwin; second vice president, Albert Beyer; secretary, Hugh Roberts; treasurer, Herman Kreidler. Growth has been steady since this time. Thirteen new members were added in 1901, eleven in 1907, while there has been no year when at least one new member has not joined the association, so the total membership now is sixty-one. Three members have died since the chapter was started.

At no time has the Jersey Chapter neglected to keep in touch with the parent organization, having sent delegates to the annual convention of the American Institute of Architects regularly. This co-operation has been of much value to the local society.

From its inception the New Jersey Chapter, A. I. A., has worked for advancement and betterment of the profession. The old New Jersey Society of Architects began advocating the registration of architects in its infancy. And as a result of the efforts to obtain this legislation, the architects' registration act was finally passed by both branches of the Legislature and approved by Governor Franklin Murphy in 1902.

"In the nine years of its existence," writes Mr. Roberts, referring to the society since 1900, when it became affiliated with the American Institute of Architects, "the chapter has stood for highest and best standards of practice. It has demanded as a condition of membership the honorable practice of architecture and has never hesitated to place the stamp of disapproval on all forms of dishonorable practice, whether or not the same existed within its membership."

A summary of the activities of the New Jersey Chapter shows they have been varied. It has provided public lectures by well-known architects or heads of architectural schools. It has also conducted public exhibitions in the Free Public Library of Newark. As a means of encouraging architecture among draughtsmen, the local chapter has held a number of "student competitions," which have resulted in many creditable designs and the awarding of prizes for those of highest excellence. Of still greater interest to the citizens of this city has been the attention given municipal improvements by the chapter, which has long been planning various changes for the centre of the city that would benefit it from commercial and artistic standpoints. The outcome of much of this agitation is the painting by Charles Graham showing Newark, the City Beautiful, to be on view when the exhibition opens on Thursday. But this interest in doing away with undesirable features of municipalities is not confined to Newark. Already the chapter has a scheme for making Jersey City more beautiful.

The present officers of the New Jersey Chapter of the American Institute of Architects are as follows: President, Charles P. Baldwin, Newark; first vice president, Fred W. Wentworth, Paterson; second vice president, Thomas Cressey, Newark; secretary, Hugh Roberts, Jersey City; treasurer, George W. Von Arx, Jersey City.

The exhibition held under the direction of the New Jersey Chapter of the American Institute of Architects, and which will close at the Free Public Library on Wednesday, deserves the attention of all who take interest in the growth and prosperity of the State. The present display surpasses that of a few years ago, both in the attractiveness and general excellence of the designs shown and in their varied character. One poorly designed and badly constructed building may mar a neighborhood containing a score of others, while a single structure that is pleasing to the eye of the passerby and gratifying to him who enters it works powerfully for the improvement of the locality in which it is reared. Offenses against all rules supposed to govern good taste, or control the exercise of common sense and sound judgment, are not uncommon in Newark. Shortsighted efforts at economy have caused many an architectural botch and have ultimately entailed a greater expense than if a substantial, plain, but well proportioned, structure had been reared in the beginning. Against these things the New Jersey Chapter is waging an earnest and persistent crusade, which should be upheld here in Newark, where there is so great need of better buildings, throughout the entire State.

FINE EXHIBITION OF ART COMING TO THE LIBRARY

An announcement was made by Librarian Dana this morning that an exhibition of the paintings by eight American artists, residents of New York and Boston, and generally known as "The Eight," will be held in the Public Library's gallery late in April or early in May. This exhibition has grown famous through being shown in Chicago and at the Carnegie Institute in Pittsburg, where it will remain until April 1.

Arthur B. Davies, William J. Glackens, Robert Henri, Ernest Lawson, George Luks, M. B. Prendergast, Everett Shinn and John Sloan compose the group of artists represented. The coming of the exhibition will place this city among the art centres of America and establish for it a new reputation, although the private collections in the city and its environs have an old and established recognition among connoisseurs and collectors.

EXHIBITION OF PRINTING TO BE OF HIGH GRADE

Great interest is being shown in the coming competitive and general exhibition of printing by the members of the Master Printers' Association and of the local Typographical Union. The men in the latter organization are many of them to make exhibits, and several of the larger shops about the city have decided to offer prizes in addition to those to be awarded by the Master Printers and the Typographical Union, to men in their employ who may win.

The exhibition is to be held at the Free Public Library, opening on April 12, and ending on May 3. All material must be at the library by April 9. All examples sent in for the competitive classes is to be judged before the display is opened to the public, and the prize winners will be indicated, although the names of the winners will not be disclosed until near the close of the exhibition.

Prospective entrants who desire further information should communicate with the typographical secretary, at 189 Market street.

PRINTING EXHIBIT AT THE LIBRARY

Local Organizations Will Furnish Prizes and Assume General Management of Display.

CARTERET BOOK CLUB'S PART

The second exhibition of printing to be held at the Free Public Library will begin on Monday, April 12, and continue until Monday, May 3, inclusive, including Sundays. A larger and more varied exhibit than at the previous display seems assured. It is to be conducted under the auspices of the Master Printers' Association of this city, and Newark Typographical Union, No. 103. These organizations will furnish the funds for the prizes, to be eight in number, four for each of the two classes. Besides competitive exhibition there will be a general display of printing, both plain and in colors, and also pictorial work in Newark, to be under the supervision of those arranging the competitive section. Another division of the exhibition will be a display of rare and beautiful books lent by members of the recently organized Carteret Book Club, to be shown in glass cases.

A feature of unusual interest in this year's exhibition will be the display of fine art printing, in colors, and of various printing novelties made by local concerns. The management will have men on hand to explain the various exhibits and to answer questions asked by visitors. The hours when the exhibition will be open, on all days of the week, including Sundays, are from 4 to 6 in the afternoon, and from 7 to 9 in the evening.

Both the competitive and general exhibitions, exclusive of that of the Carteret Book Club, will be open to all printers, whether members of the union or not. The following statement has been issued from the Library:

Instructions to Competitors.

1. Cover of a pamphlet advertising a summer hotel. Paper, white, or any color. Size of paper, 8x11 in. Size of type page, 5x8 in. Inks, black and one or more colors. Union label, ornaments, rules, designs, decorations, borders, etc., original or other, permitted.

The text: "The Country Life Hotel, on the summit of Watcher mountain, Sussex county, New Jersey. Elevation, 1,500 feet above the sea. Three hours by rail from New York city. Fishing, rowing, bathing on Crystal Lake near by. Open, May 15 to October 10, 1909."

This text can be arranged, paragraphed, capitalized and punctuated as competitors may choose; but all the words given, and no others, must be included.

2. Certificate of graduation from the Eighth Grade of the Longfellow Public School. Paper or cardboard of any desired color may be used. Size of paper or cardboard, 8x11 in. Size of type page, as competitors may choose. Spaces must be left for the name of the person who is to receive this certificate and for the signatures of a principal, a superintendent and a teacher. Black and red inks only. Union label, ornaments, rules, designs, decorations, borders, etc., original or other, permitted.

The text: "This certifies that has satisfactorily completed the Course of Study in the Eighth Grade of the Public Schools of the City of Newark. It is especially commended for her work in arithmetic and English. Newark, New Jersey, February 12, 1909."

Superintendent, Principal
of the Longfellow School,
Teacher.

Words must stand in the order given
but may be capitalised and paragraphed
as competitors may choose.

The above competitions are open to all
journeymen printers of Newark.

Examples offered for the competitions
must be delivered at the Public Library
on or before 10 P. M., April 9, 1909. Any
competitor can offer examples in both
competitions. No competitor can offer
more than two examples in any one com-
petition.

Every example when delivered must
have plainly marked on the outside of its
wrapper some word or symbol, and the
same word or symbol must be marked on
the outside of an accompanying sealed en-
velope. Within this latter envelope the
competitor must have placed a slip of pa-
per bearing this same word or symbol and
his name and address.

This section of the printing exhibition
will be under the auspices of the Master
Printers' Association of Newark and
Newark Typographical Union No. 103,
which will jointly furnish funds for the
prizes.

The prizes for each competition will con-
sist of the following: First prize, \$25;
second prize, \$15; third prize, \$10; fourth
prize, a book on printing, by Charles
Thomas Jacobi, entitled "Printing; a
practical treatise on the art of typogra-
phy as applied more particularly to the
printing of books." Last edition.

The samples submitted will be hung on
screens in room 3, on the third floor of
the library.

The second section of the exhibition will
consist of fine and rare books, lent by
members of the Carteret Book Club of
Newark. These books will be shown in
glass cases.

The third section of the exhibition will
include examples of fine printing, both
plain and in colors, and also pictorial
work done in Newark shops. It will be
under the same supervision as the com-
petitive section.

The hours of opening will be 4 to 6 and
7 to 9 daily, including Sundays, April 12
to May 3, inclusive.

THE FREE PUBLIC LIBRARY,
J. C. Dana, Librarian.

Technical School Exhibition.

The Newark Technical School, High
street, will have an exhibition of paint-
ing, modeling, mechanical and architec-
tural drawing at the Free Public Library,
beginning next Saturday and continuing
until the 30th of this month, in the lec-
ture hall. It will be open to the public
at the usual hours, from 4 to 6 o'clock
in the afternoon and from 7 to 9 o'clock
in the evening.

The graduating exercises of the school
will take place in Wallace Hall, Y. M.
C. A. building, on Monday evening, May
17. The address will be by Dr. Alexander
C. Humphreys, president of Stevens In-
stitute of Technology, and also president
of the National Society for the Promotion
of Industrial Education. *Call April 11*

TIPOS TO HOLD A PRINTING EXHIBIT

Specimens of Compositor's Art
to Be on View at Library,
Beginning Monday.

Typographical Union No. 103 an-
nounced at the Essex Trades Council
meeting last night that a printing ex-
hibit would open at the Free Public
Library Monday night. The exhibit will
consist of general printing, fine art
works and novelties.

Master printers will also have ex-
hibits. Among the latter will be the
Whitehead & Hoag Company and the
Osborne Company. They will make a
special display of calendar work, in
which famous paintings will be repro-
duced. The Carteret Book Club will
also have a special exhibit of rare books, of
which they have a very large and fine
collection.

In order to make the exhibit more in-
teresting, Typographical Union No. 103
has offered four prizes for title page
work and four for diplomas. The prizes
will be \$25, \$15 and \$10 in cash and a
book on typography.

The exhibit Monday night will be ex-
clusively for printers and newspaper
men, when the awards will be made.
Other days the exhibit will be open
from 4 to 6 p. m. and from 7 to 9 p. m.
to everyone. *Mon 5:00 - 9:00*

PRINTING EXHIBIT ATTRACTS CROWD TO THE LIBRARY

Fine Display by Newark Shops
of the "Art Preservative
of All Arts."

Mon April 13, 09

All today the third annual exhibition
of printing, which is being held at the
Free Public Library, under the aus-
pices of the Master Printers' Associa-
tion and Typographical Union No. 103,
was liberally patronized by visitors.
Specimens of the work of practically
every large firm in the city is on ex-
hibition, and in addition there are rare
copies of books.

In the competitive exhibition the
entries numbered 115. These were for
the title page for a summer hotel pros-
pectus and a diploma. The prize win-
ners in the prospectus class were Fred-
erick A. Braun, first prize; T. Charles
Price, second prize; T. Griffith Jones,
third prize, and H. B. Winans, fourth
prize. Those receiving honorable men-
tion were Frederick C. Helms, Arthur
H. Farrow, Lewis H. Baldwin and
Christopher W. Gaarder. In the diploma
class were Arthur H. Farrow, first;
William Albrecht, second; J. E. Salis-
bury, third, and Thomas R. Miller,
fourth. The judges were Willard L.
Small, Harry M. Friend, Walter Moh-
ler, Theodore Fettinger and Louis

TECHNICAL SCHOOL STUDENTS' ART WORK

Included in the first exhibition of the
Newark Technical School at the Free
Public Library, which opened yesterday,
is some work by members of the new
machinists' course that was started last
November. All of the members are men
and their work shows what such students
can accomplish in a few months. A
number of the paintings on exhibition are
by men also, and most of the work was
done by the evening classes.

This exhibition of paintings shows an
unexpected tendency of the Technical
School. Though equipped to promote in-
dustrial education, the tendency of a
number of pupils in the art courses has
been to do work that may have no direct
application to industrial education, says
Director Charles A. Colton. Though
equipped to teach jewelry designing, and
though pupils are encouraged to pursue
these courses, for example, they prefer to
design and model larger things, such as
vases or candelabra, things capable of
reproduction in bronze or silver, but not
directly related to jewelry designing.
Even men in the evening classes seem to
prefer to paint from still life or to draw
from the antique or decorative design
than design for jewelry. So, the result
has been the development of a well-pa-
tronized art course in a technical school,
and it is from the work of about fifty stu-
dents that the hundred exhibits are se-
lected. The exhibition will remain open
for one week. *12 April Call 11.09*

NEWARK, N. J.

The third annual printing competition and ex-
hibit opened April 12, at the Newark Public Li-
brary, with the largest number of contestants for
prizes and the most elaborate and numerous dis-
play of the work of Newark printshops yet to
make its appearance at one of these now annual
fixtures. The exhibit this year was under the
joint auspices of Typographical Union No. 103
and the Master Printers' Association, and occu-
pied the entire third floor of the library building.
There were two prize competitions, one for the
best sample of a cover design, the other for a di-
ploma design. The contest was open to all print-
ers working in or near Newark, and in both con-
tests the prizes were, first, \$25; second, \$15; third,
\$10; fourth, "A Book on Typography," by Jacobs.
Some idea of the interest taken may be gained
from the fact that 115 entries were received, while
quite a number failed of admittance, owing to the
fact that they did not arrive inside the closing
time fixed by those in charge. The winners were:
Cover design, F. A. Braun, Modern, first; T. C.
Price, Prudential, second; T. G. Jones, Prudential,
third; H. B. Winans, Whitehead & Hoag, fourth.
Diploma design, A. H. Farrow, Brant & Borden,
first; William Albrecht, Osborn's, second; J. E.
Salisbury, Osborn's, third; T. R. Millen, sr., Os-
born's, fourth. Besides the display of the work
of the contestants, the Carteret Book Club had a
display of rare books and pamphlets, and nearly
every printshop in town had a display of samples
of work turned out. Particularly conspicuous were
those of the Osborn Art Calendar Company, the
Whitehead & Hoag Badge Company, and the Pru-
dential. The judges were President W. L. Small,
of No. 103; H. M. Friend, president of the Mas-
ter Printers' Association; Louis Wisa, artist, of
the Evening News, and Walter Mohler and Ar-
thur Fettinger, advertising managers of local de-
partment stores. It may not be out of place to
mention here that the winners of the first and
second prizes in the diploma contest and the win-
ner of the second prize in the cover contest are
taking the I. T. U. Course in Printing. "There's
a reason."

Printing Exhibit at Library.

The printing exhibition at the Free Pub-
lic Library has been closed evenings, ex-
cept Saturdays, until after Christmas. It
will be open from 4 to 6 P. M. daily, as
heretofore, however. The exhibition will
continue until about the middle of Janu-
ary. The attendance has averaged about
fifty persons daily since the exhibition was
opened a week ago yesterday. This makes
the total attendance in the neighborhood
fifty persons daily since the exhibition was
displays since the opening is the Essex
Press, which contributed a large exhibit
of its work. The number of books of in-
terest to printers from the shelves in the
stack has been added to, so the display is
very adequate. *Call Dec 22.08*

The Coming Exhibit of the Carteret Book Club

Starts April 10, 1909

NEWARK BOOKLOVERS will have an appreciated opportunity next week and the few weeks following to see some rare volumes, together with examples of fine printing. This opportunity is afforded by the members of the recently organized Carteret Book Club. The club has prepared an exhibit of books which will be shown in connection with the printing exhibit at the Newark Library to be opened Monday. The Carteret exhibit will be made in the art museum room on the third floor of the library building adjoining the rooms devoted to the printing exhibit.

Before the opening of the exhibit items additional to those already on hand doubtless will be received. Yet the books loaned up to this time make an unusually interesting showing. The collection, as it stands, is of such a character as to satisfy the expectations of those responsible for the exhibit, and to lead to the hope that it may be an annual fixture.

A main object of the present Carteret exhibit is the displaying of recent achievements in book making. This object is attained with regard to both binding and typography. Moreover, there are many items illustrating the development of the printing art and a number of volumes take one back to the earliest days of type.

A book which attracts instant attention is "Louis XV. et Marie Leczinska," by Pierre de Nolhac, a quarto, printed at Paris, in 1900, loaned by Edward N. Crane, of this city. This sumptuous volume, one of the Goupin series of historical monographs, is entitled, indeed, to be called a remarkable example of modern book-binding. The decoration of the binding is representative of the Louis Quinze period. The book is bound in full blue crushed levant, the sides being gold tooled and inlaid with brown, red and green levants. The elaborate centre ornament shows the arms in gold on a red levant background, the ornament being surrounded with tooling. This binding cost \$600. The frontispiece of the book is in colors, on India paper, and the other illustrations include many portraits and historical scenes in varying tints.

Mr. Crane also shows six editions of the rare "Ptolemy" geographies, the first of which, dated 1482, has thirty-two woodcut maps, in colors. This geography is adorned with curious woodcut initials, the first of which shows the translator presenting his book to Pope Paul II. This is colored by hand. The 1552 edition has a German pigskin binding, with clasps, and is in fine condition. It has woodcut borders by Holbein and fifty-four double-page woodcut maps, three of which relate to America. The early maps of America are an interesting feature of various editions of these geographies.

Samuel V. Hoffman, of Morristown, will show early astronomical books, and also, in a display of Bibliophile Society books, a vellum copy—one of four—of the Dickens-Maria Beadnell correspondence.

An interesting volume is loaned by Charles Bradley, of this city, in "L'Arte della Stampa," published by Ongania in Venice, 1894. This contains reproductions of Renaissance printing and engraving in Venice, and, in addition, a large collection of the private plates of the well-known printers and publishers.

Abram Rothschild, of this city, will show volumes of the water-colored edition of the "Twentieth Century Shakespeare," books which belonged to the collection made by General di Cessola. These volumes are handsomely bound in dark green crushed levant morocco, with effective ornamentation. Mr. Rothschild, in addition, loans various publications of the Bibliophile Society.

A remarkably interesting collection comes from the library of Vice-Chancellor James E. Howell, of this city. These books are examples of beautiful

printing from the private and special presses of America and England. They are many in number. The points of excellence emphasized in them must evoke admiring comment.



A BEAUTIFUL EXAMPLE OF
MODERN BOOKBINDING—
COVER OF THE VOLUME, "LOUIS XV.
ET MARIE LECZINSKA" LOANED BY
EDWARD N. CRANE, OF NEWARK, FOR THE
CARTERET CLUB EXHIBIT

Two of the most curious items in the exhibit will be "chain books," bound in iron, from the collection of W. H. Arnold, of Nutley. Mr. Arnold also will show examples of fine printing from various presses, as well as a copy of the rare "Dialogo di Galileo Galilei," Florence, 1632. All copies of this book were ordered burned and for writing it Galileo was summoned before the Inquisition.

William Nelson, of Paterson, will show a rare Thomas a Kempis, early Bibles printed in New Jersey and a copy of "The Scarlet Letter," which, after years of preparation, has been issued by the Grolier Club as its latest publication.

The books will be displayed to advantage in cases. In the room where they are to be shown the library will place selections from its picture collection, showing the processes of illustration.



EXAMPLE OF EARLY ITALIAN BLACK
LETTER, FROM "BIBLIA LATINA" (1483)
JOHANNES HERBERT DE SELIGENSTAT,
reproduced in the book "L'ARTE
DELLA STAMPA," loaned for the
CARTERET CLUB EXHIBIT, by CHARLES
BRADLEY, OF NEWARK

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LETTER, FROM "BIBLIA LATINA" (1483)
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BRADLEY, OF NEWARK

Our Hobby

The Printing Exhibition

THOSE who attended the Printing Exhibition at the Free Public Library were unanimous in declaring it the finest display of its kind ever held in Newark. There were many examples of the skill of the printer, rare and beautiful special editions of books, choice prints, old and valuable volumes and much to interest lovers of good printing.

The Carteret Book Club contributed many valuable old books, special editions and rare prints which added in no small measure to the exhibition's success.

Considerable interest was centred in the competitive exhibition. In this department were shown original designs of upwards of one hundred Newark printers. The "Sign of the Hobby" upheld its reputation for doing the best work and was awarded First Prize again this year.

Exhibitions of this kind do much to stimulate the efforts that are being made towards raising the standard of excellence in printing in this city, and should be made annual affairs. In preparing and arranging the present exhibition, Mr. J. C. Dana, the genial librarian, had the joint assistance of the Master Printers' Association of Newark, and Typographical Union, No. 103, to all of whom much credit is due.

**We were again awarded
FIRST PRIZE
at the Printing Exhibition**

Three



Section of Printing Exhibit.

CROWDS VISIT BOOK EXHIBIT

Contrast Between Old and Modern Volumes at Public Library, Interesting Feature.

SHOWING BY CARTERET CLUB

Crowds of persons are daily finding interest in the printing exhibit at the Free Public Library including books that have been lent by the members of the Carteret Book Club.

Specimens of bookmaking in various periods, illustrative of development during almost six centuries, are on view, side by side, and the contrast in the work of other days with that of the present times seems to make the greatest impression on the spectators.

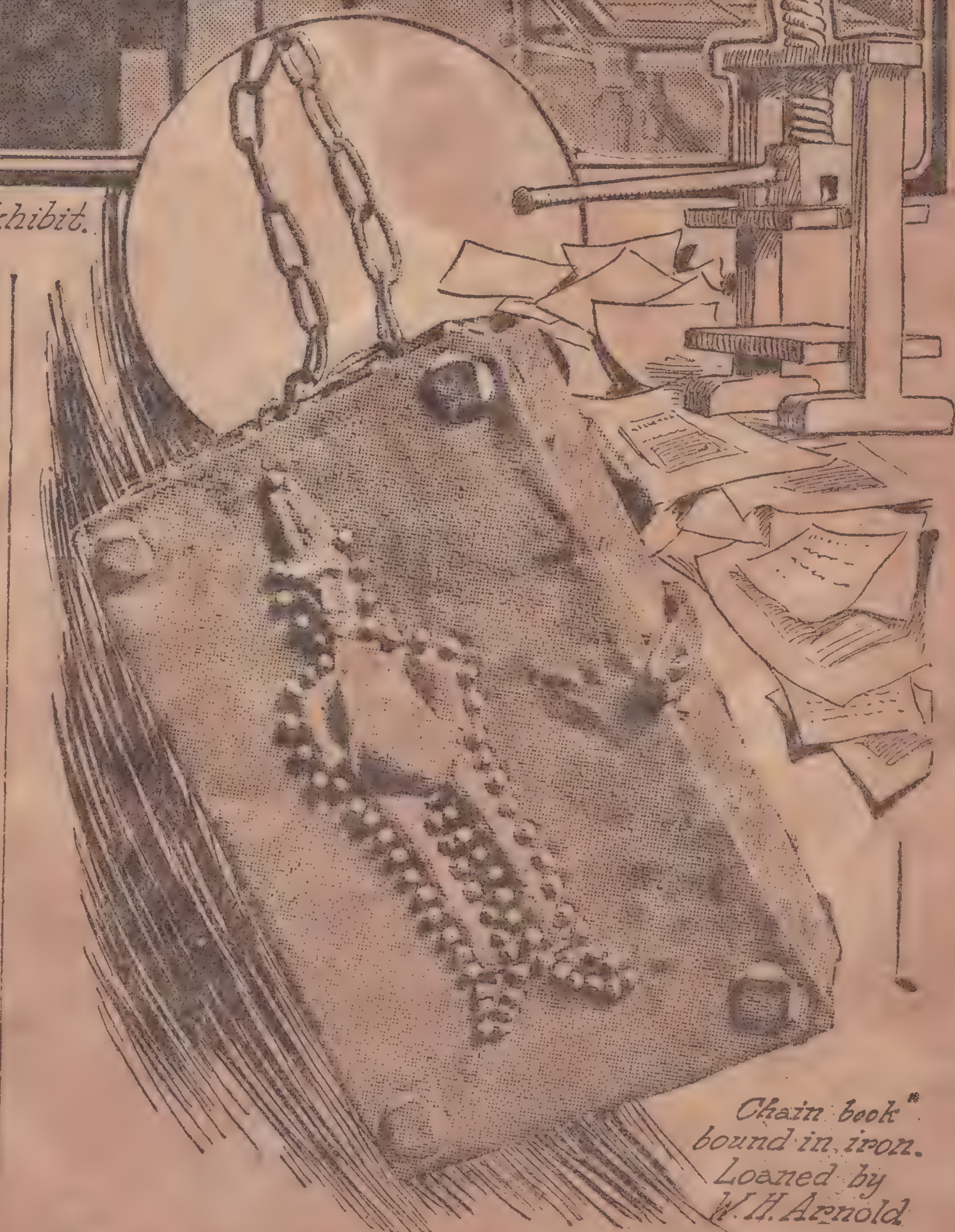
One subject of persistent comment is the great contrast in the appearance of the books. Those from the early days of the "art preservative of all arts" were made apparently for hard use and were constructed to resist wear. Whatever may be the durability of those made in modern times, it is constantly remarked that they are more ornate.

Great curiosity is aroused especially over the books that are bound in iron and have chains to secure them from depredation.

Young and old and rich and poor find material in the collection that arouses their interest, and the comment has been made more than once at the library that even the viewing of books evinces a democracy of sentiment that is unusual.

The exhibit of the Carteret Book Club in the art museum room adjoining the rooms where the printing exhibit is held, is well worth a visit. This exhibit is of rare volumes loaned by members of the club, and also includes examples of fine modern printing and binding.

There are about 140 items in the exhibit. Noteworthy among the volumes displayed are the three "chain books"



*Chain book
bound in iron.
Loaned by
W. H. Arnold*

bound in iron. These are loaned by W. H. Arnold, of Nutley.

"Chain books" are so called because the centuries-old volumes were originally secured by chains in the monasteries where they were prized possessions. The custom discouraged borrowing. The chains were long enough so that the books could be taken from their resting place and put on a desk.

The largest of these chain books is the third volume of Fox's "Book on Martyrs" (London, 1531). The first and second volumes of this set are in the library of the University of Edinburgh. The cover design, with its representation of a human figure, is very curious.

The other two "chain books" are a 1530 and a manuscript written in

1900, containing works of Antonius Parmensis and Thomas Aquinas.

Mention has been made in the NEWARK EVENING NEWS of a number of the books included in the Carteret exhibit. One of the volumes previously referred to is "Louis XV. et Marie Leczinska" (Paris, 1900), loaned by Edward N. Crane, of this city. This book, a wonderful example of modern printing and binding, is displayed at the centre of the room.

"The First New Jersey Novel."

William Nelson, of Paterson, has loaned, among other books, what is known as "The First New Jersey Novel," "Berkeley Hall, or the Pupil of Experience." This book, which is in three volumes, was published in London, 1796. The anonymous author is believed by Mr. Nelson to be

on probably to have been "some civilian office-holder in New Jersey before the Revolution." The three volumes are in an excellent state of preservation.

Among others who have loaned books for the exhibit are Samuel V. Hoffman, of Morristown; Noah Morrison, of Elizabeth, and R. C. Jenkinson, Abram Rothschild, Charles B. Bradley, Vice-Chancellor James E. Howell and H. L. Thowless, of this city.

There is an interesting group of early scientific books. Mr. Hoffman sends a Ratdolt edition of Euclid (1482), and Euclid's "The Elements of Geometrie," faithfully now first translated into the English tongue by H. Billingsley, London, 1570. The Ratdolt is the first book in which Euclid appears in print. Other items loaned by Mr. Hoffman are:

Huygens's "Horologium," The Hague, 1658. The first edition showing application of the pendulum to clocks.

Newton's "Philosophiæ Naturalis Principia Mathematica," London, 1687. This has Newton's autograph.

Bayer's "Uranometria," 1603. This was the first book to give the signs of the constellations.

Kepler's "Rudolphine Tables," 1627. This has Kepler's autograph.

The "Astronomicum Cæsareum" of Planus, 1532, loaned by Mr. Hoffman, is very curious work with its ingeniously constructed movable diagrams.

Both Mr. Arnold and Mr. Hoffman show copies of the very rare Galileo's "Dialogo," Florence, 1632. It was for the writing of this book that Galileo was brought before the inquisition. The two volumes shown escaped the papal decree to the effect that all copies of the work should be burned. Mr. Hoffman's copy is the only known uncut copy of the book.

Mr. Thowless loans in "Historiæ Romanæ Breviarum," an example of the work of the Plantin Press, Antwerp. The book, which is illustrated, was printed in 1579. It has a modern binding.

One oddity in the exhibit is the "Buddhist Book" from the Temple of the Tooth, Kandy, Ceylon. It is loaned by Mr. Crane.

There is a very comprehensive display of the work of modern special presses. Among others, fine examples of the work of the Riverside and Merrymount presses are loaned by Mr. Jenkinson.

Included among the books loaned by Vice-Chancellor Howell are two volumes, one containing a selection of Herrick's poems and the other a selection of Coleridge's poems, both printed by William Morris, at the Kelmscott Press, London.

The exhibit is to be open daily until May 3, Sundays included. The hours for visitors are from 4 to 6 o'clock in the afternoon and from 7 to 9 o'clock at night.

Call ap. 18.09

The Technical School and Its Exhibition

AFTER twenty-five years of existence the Technical School is ready to hold its annual exhibition in a more central and better known gallery than that of the school building on High street, and the annual exhibition will be opened this evening in the Public Library. Before speaking of the exhibit itself, a detailed account of which will be reserved for a later issue, let us understand the place this institution occupies in the local scheme of industrial education and its significance.

Industrial education is one of the topics in which progressive men and women the world over are particularly interested. At the present moment—it was not so when the Technical School was organized—and it is very evident that the public does not correctly understand the situation existing in this city and elsewhere. In the controversy that has arisen between Germany and England the industrial and commercial training of the former appears as a prominent factor, and the rest of the nations are becoming aroused to see that success tends to go to the country whose people are trained for the work upon which their material prosperity depends.

It would be foolish and worse to deny the existence of fine industrial schools in England. The defect there is with the system rather than the lack of system. Industrial education does not mean masses for whom it is intended. The man system on the other hand is organized, highly specialized and so organized that its benefits are available to those who must go to their trades directly from the school room. The advantage naturally goes to the country with a complete scheme and a practical system rather than to the country with a few fine institutions unrelated to the rest of the educational program.

In such a city as this—primarily a workshop—the industrial school becomes a topic of unusual interest and industrial education promises to become a conspicuous feature of the instruction of the future. In order, however, that the public may organize this new phase of education judiciously it will be necessary for them to know what is being accomplished and what there is a reasonable prospect of accomplishing in these schools, and for that reason the exhibitions of the various institutions are distinctly valuable and should be well attended. But the exhibition of the Technical School will mislead more than it will inform unless it is approached with a fair understanding of its limitations.

The Technical School was organized under the industrial education law of 1881, which provided for an appropriation from the State of \$3,000 or \$5,000 to any city which raised the same amount for the purpose. It is a child of the Board of Trade. The board contributed \$500 a year to its support until 1888; \$4,500 was secured by voluntary subscriptions and \$5,000 was appropriated by the State. During the next ten years the city contributed the \$5,000 which had previously been given by individuals and the Board of Trade. In 1898 the city's appropriation was doubled. The State appropriation has been increased to \$7,000 a year and the institution may now be looked upon as more than a semi-municipal institution.

In the local scheme of industrial education the place of the school is clearly defined. The industrial education of the city is provided in the public schools, where it takes the form of manual training; in the three drawing schools and in the Technical School. The drawing schools supplement manual training, while they, in turn, are supplemented by the Technical School, whose purpose, as its name implies, is to teach the technique of industry rather than its practise.

To this extent the scheme seems to be a good one; there are other considerations, however, that compel us to believe it is very inadequate. Something like ninety per cent. of the school children leave school when they have reached the fifth or sixth grade under the necessity of going to work. When they resume study in the evening classes of the Technical School they are inadequately prepared to take up the technique of their trades. In a course covering two or three years they must master the technique they are studying. Six or seven hours a week is about all they can average and that after the day's work is done. Because of the inadequacy of their preparation they are not tempted to embrace the opportunities offered by the Technical School, and this institution—an admirable one—suffers a lack of scholars. Because of the limited time in which pupils may secure their technical education the courses ought to be highly specialized and that is a development hitherto unrealized. The fault does not lie at the door of the Technical School, it inheres in the system.

There is a very common expectation to which, perhaps, the wish is father, that such schools as this will revolutionize the artistic and craftsmanship standards of industry. In time, we hope, this will be accomplished, but the expectation must be moderated and industrial education cannot be counted a failure if it fails to effect this result immediately. It will not effect it until the opportunities of the technical schools have been brought within reach of the people and until industrial education is more thoroughly organized.

It is also natural to expect that in such a community as this such courses as those in jewelry designing, for instance, would be eagerly sought by men employed in the industry. We have it in mind to inquire who the jewelry designers are and where they learned their profession. So far as we have been able to learn they are foreigners, educated abroad. Why? The current American temper must be reckoned with: the ten-

dency to get a result and get it quick and not to be too particular about establishing it upon stable foundations. But that is not all. A deeper reason is the inadequacy of the industrial school.

The artisans of America have not had the opportunity that is furnished in France and Germany and to some extent in England.

There are those who have not learned the possibilities of art applied to industry. Their only conception of it is as painters of pictures. And there are others who are studying painting for the pleasure they get from it in the Technical School. Their work will be on exhibition with the mechanical and architectural drawings and sculptures that will be shown. The inclusion of this work should not react against the public's opinion of the institution's value as an industrial school. It will furnish a feature of the exhibition, and in this connection we may call attention to the fact that the opportunities to secure instruction in painting in this city are very limited, hence we bespeak a sympathetic interest in this phase of the exhibition. It is the work of students, not professional artists, and should be appreciated accordingly. As the exhibition was not arranged in time for us to inspect it in the gallery we reproduce a few of the exhibits secured in the school building. We were privileged to view other work of the students which will not be shown, and judging by what we have seen we have no hesitancy about saying that the work of the Technical School may be favorably compared with the work of similar institutions.

Any estimate of the success of such a

school as this depends entirely upon what standard of success is adopted. If money—wages and salaries—is the standard, the Technical School is vindicated. Its graduates are occupying highly paid positions and prospering in the world as well as those who graduate from other and better known institutions where education is secured during the day; time instead of after the day's work is done. At the age of thirty-seven the average wage of the graduates is \$42 per week; the graduated mechanics earn \$60 a week at that age. Those who have pursued these courses to graduation are securing remuneration \$1,000 a year in advance of men in the same industries who have not had the advantage of a similar education.

Sam. Am. Lib. April 18.09

Two Exhibitions.

A unique exhibition is being held at the Lenox Library in New York. It is composed of engravings, etchings and lithographs by well-known artists who have made the painting of wild and domestic animals or birds their specialty.

WORLD'S MOST EMINENT MEN

Interesting Picture Exhibition to
Begin at the Newark Library
This Week.

Prints of Nearly a Hundred Men,
Reckoned by One Authority as the
Most Eminent in All Ages.

Beginning Wednesday afternoon of this week and continuing indefinitely, or as long as there is any interest shown in the subjects, there will be exhibited at the Newark Free Public Library a collection of the portraits of 100 men, whom one authority considers the most eminent the world has ever known. This collection will be arranged according to the scale recently compiled by J. McKeen Cattell, professor of psychology in Columbia University, who selected the 1,000 most eminent men of history, tabulated them according to their importance, and published an article explaining his method of classification in the Popular Science Monthly, of which he is editor.

Professor Cattell's article caused considerable comment at the time, for there were many then who did not consider that he had applied the best test of eminence. The method chosen was his own and was certainly unique if nothing else. "I took six biographical dictionaries or encyclopaedias—two English, two French, one German and one American—and found the two thousand men (approximately) in each who were allowed the longest articles," says Professor Cattell in his article descriptive of his method.

"In this way some 6,000 different men were found. I then selected the men who appeared in the lists of at least three of the dictionaries, and from these (some 1,600) selected the thousand who were allowed the greatest average space, the value of the separate dictionaries being reduced to common standard. Thus was obtained not only the thousand men esteemed the most eminent, but also the order in which they stand."

By "eminent" Professor Cattell does not necessarily mean "greatest." He uses the term "eminent" in its dictionary meaning, which is that the persons considered eminent are conspicuous in the world's history, noted, stand out from among their fellows, it may be for greatness or because they were notorious. Some critics suggest that Professor Cattell cannot be correct in his selection because he has not included a single Biblical character in his list, while he has made use of several exponents of forms of worship antagonistic to Christianity, but that is due, of course, to the fact that such persons as St. Paul receive less mention in these dictionaries than Napoleon, who heads the list; Mohammed, who comes third, and Voltaire, fourth.

In another section of his article Prof. Cattell has this to say in further explanation of his method: "When we regard the noteworthy men that have appeared in the world, it is evident that they have but little in common. 'Some are born great, some achieve greatness, and some have greatness thrust upon them.'"

Some are men of genius, great men, and rely eminent. Thus many a genius is a 'mute inglorious Milton,' lacking character or the circumstances of his task. Some are a true genius, but was neither a genius, but was em But if we have most the world.

and printing press. a definite group. But this we can analyze and classify, can study these individuals, their causes and their effects; we can regard them as types of a given age and race; we can use them to measure interests and tendencies."

Some months ago Librarian J. C. Dana determined to take the first 100 names on Prof. Cattell's list, collect the portraits of the men represented there and hold an exhibition. Quietly but thoroughly the work was prosecuted until now the entire 100, with the exception of a very few, whose portraits could not be found, are in the possession of the library. Of these 100 pictures some are prints and some handsome engravings. A few were so difficult to obtain through the means at Mr. Dana's disposal, that the collection has had to be completed with pictures that contain something besides the portrait as the central figure. Especially is this true in regard to Columbus, of whom no good portrait has been obtained. There are three or four pictures in the collection in which Columbus is to be seen, but in one he is on board his ship, the Santa Maria, bound upon his voyage of discovery, and in another he is one of a group of men to whom he is advancing his theories. In the first picture the ship is the central subject with the figure of the voyager secondary, and in the next picture Columbus forms only one of the group, each of whom detracts somewhat from the man the picture is intended to show.

Very little money was spent for these pictures, many of them having been given to the library, others cut from old books and magazines, while some few were purchased at second-hand book stores and auction rooms. Mr. Dana is eager to add to the collection of portraits being built up at the library, and is always glad to receive contributions from outsiders.

Each portrait has been mounted on a stiff board about 12x20 inches, and will be hung in the old reference room on the third floor sometime before next Wednesday afternoon. Each portrait will be numbered, and at the bottom of the picture will be a short biographical sketch, telling something about the person whose likeness appears above. Following are the 100 names who, according to Prof. Cattell's method of classification, are the most eminent men of the world:

Napoleon.	Henry VIII.
Shakespeare.	Addison.
Mohammed.	Thucydides.
Voltaire.	Charles James Fox.
Bacon.	Racine.
Aristotle.	Schiller.
Goethe.	Henry IV.
Julius Caesar.	Herschel.
Luther.	Tasso.
Plato.	Thomas Jefferson.
Edmund Burke.	Ptolemy.
Homer.	St. Augustine.
Newton.	Pope.
Cicero.	Kant.
Milton.	Leibnitz.
Alexander the Great.	Locke.
Washington.	Demosthenes.
William Pitt.	Mary Queen of Scots.
Augustus Caesar.	John Calvin.
Wellington.	Moliere.
Raphael.	Abraham Lincoln.
Descartes.	Louis Philippe I.
Columbus.	Dante.
Confucius.	Rousseau.
William Penn.	Nero.
Walter Scott.	Benjamin Franklin.
Michelangelo.	Galileo.
Socrates.	Samuel Johnson.
Byron.	Robespierre.
Cromwell.	Frederick the Great.
Buddha.	Marcus Aurelius.
Hegel.	Macchiavelli.
Petrarch.	Swedenborg.
Horace.	Philip II.
Charles V.	Leonardo da Vinci.
Mirabeau.	George III.
Erasmus.	Julian the Apostate.
Virgil.	Pythagoras.
Hume.	Macaulay.
Guizot.	Rubens.
Gibbon.	Burns.
Pascal.	Mozart.
Bossuet.	Humboldt.
Thomas Hobbes.	Comte.
Swift.	Victor Cousin.
Thiers.	Cuvier.
Louis XIV.	Justinian.
Wordsworth.	Euripides.
Louis XVI.	Camoens.
Nelson.	

A Fine Exhibition of Wood Engravings

Elbridge Kingsley's Work on View at
the Library.

At the Newark Free Public Library has just been opened an exhibition of wood engravings by Elbridge Kingsley, one of America's greatest engravers. The hours of opening are from 3 to 6 o'clock every week day. The exhibition is on view in a room upon the third floor.

Elbridge Kingsley, painter and engraver, was born at Carthage, O., in 1842. After his sixteenth year he worked on a country newspaper until he went to New York, where he was engaged as compositor on The Tribune. At the same time he entered the Cooper Union evening art classes. In 1878 Mr. Kingsley began work with the Century Company, and later started the School of Painter-Engraving.

Mr. Kingsley's novel scheme of living out of doors while he works makes it possible for him to carry out his ideals in a practical way. The wheeled car, which is his temporary dwelling, is fitted up with every convenience for both painting and engraving.

The artist's original work and his poetic and sympathetic reproductions of the landscapes of Corot, Daubigny and Inness show him to be an enthusiastic lover of nature, as well as a faithful interpreter. He goes to the same source of inspiration as the artist himself, and thus gets his own sense of the black and white of the color scheme he is to copy.

Usually he starts with a blank block and does not black its surface for fear of muddy lines. Sometimes he photographs the scene or picture on his block and then engraves it in the open air, to get the color values. He is not dependent, however, on a guiding design, and often engraves a different picture over an old drawing. His method is not conventional and he constantly experiments with effects. He invents his own system, seldom engraving two blocks in the same manner.

What Mr. Kingsley aims at is a translation of the picture as a whole, and to get at its meaning and spirit he often throws out a mass of detail. His claim is that the wood engraver's art in the hands of a master may assume the value and dignity of a place for itself, apart from merely reproductive value. His own work is strongly individual, and the beautifully delicate tones and fine treatment of the mass show his wonderful use of the graver. He has been a leader in the new school, and his achievements in engraving scenes directly from nature without the use of guiding lines, have been counted remarkable.

GEOGRAPHICAL EXHIBITION.

Display at Public Library of Interest and Value to Adults as Well as Children.

Call Nov. 4/06.

The geographical exhibit on the third floor of the Newark Free Public Library, which was opened a week ago last night, has had a good attendance every day. About two hundred have visited the display every day, and this in face of the fact that it is only open from about 2.30 in the afternoon until 6. It is possible that it may be opened on Sunday afternoons, beginning with a week from today. The exhibition is to be continued for several weeks if the interest in it seems great enough to warrant this.

The exhibition is the result of much careful preparation, and really deserves the close scrutiny of all citizens who desire to be well-informed. While many of its features are of especial interest to school children and their teachers, it has departments that others will find most instructive as well as interesting. There are a number of maps and charts of great age and a fine collection of United States Government works on geographical themes. There is also a remarkably fine collection of large colored pictures illustrating various important historical events, giving the various details of costumes, etc., with accuracy; scenes showing various noted geographical features of the earth, a series devoted to animals and another series calculated to freshen one's interest in the crusades. Still other of the pictures illustrate various important crafts. All told, these pictures make a most valuable exhibit in themselves.

The mineralogical exhibit, loaned by Dr. William S. Disbrow, also receives much attention. That part of the exhibit intended for children is very popular, and as most of it was contributed by the children in the various local public schools, it receives special attention for this reason.

Preparations are being made for the geography exhibit, which will be held in the Free Public Library, beginning Thursday afternoon, October 25. The purpose of it is to show different textbooks on the subject, and the most modern helps in the form of relief, physical and political maps and globes. It is hoped that those in charge will be able to show electric lanterns, stereopticon views and other means used in schools to make the instruction more vivid. Assistant Superintendent Corson, who has the exhibit in charge, is making a collection from the different schools of outline, surface, production, climate and other maps, notebooks, pictures and written exercises in geography.

A loan exhibition of paintings by American artists, the pictures to be loaned by the artists themselves, will be held in the art gallery of the Free Public Library from March 18 to April 2, inclusive, under the auspices of the Fine Arts Commission, of which the late Monsignor Doane was chairman at the time of his death. Librarian John Cotton Dana and Frederick Keer, who are doing the active work in securing exhibits, expect to receive from fifty to seventy-five samples of the best contemporary American art.

A circular letter was sent, early in the week, to a selected list of prominent painters, and from the replies already received a successful exhibition is assured. Among the artists who have promised to send pictures have already been exhibited at the Fair in St. Louis and the Exposition of Decorative Arts in Paris.

EXHIBITION OF ENGRAVINGS.

Specimens of Elbridge Kingsley's Work Are on View at the Free Public Library.

An exhibition of wood engravings by Elbridge Kingsley has been opened at the Free Public Library and is on view from 3 to 6 o'clock every week day. Mr. Kingsley is one of the most celebrated of America's engravers and is a painter as well. His methods are decidedly original, some of his engravings being directly from nature, without the use of guiding lines. He is accustomed to do his work in the open air, even when reproducing the work of others.

His reproductions of Corot, D'Aubigny and Inness show not only faithfulness in interpretation, but originality and a warm appreciation of nature. He thus makes the wood engraver's product something more than a mere translation of the idea of another.

EXHIBITION.

Steworthy Display at Library Opened Last Night and to Continue Several Weeks.

The geographical exhibition which was opened at the Free Public Library last evening and which will continue for several weeks has been in preparation, parts of it, for many weeks. While primarily designed to be of help to the teachers and pupils of the public schools, it will be found very interesting by everyone who will visit it on the fourth floor of the Library building. No one can hope to keep in close or intelligent touch with the world's affairs unless they have a good knowledge of geography, and geography as taught to-day is wholly different from the subject as presented to school children two decades ago. It is much more comprehensive and it brings in many themes which were formerly taught under different branches or not presented at all. This exhibition includes material illustrating the work in geography in grades one to eight in the public schools of Newark, collected and arranged by Mr. D. B. Corson, assistant superintendent of schools, together with samples of the maps, charts and other devices supplied to the schools by the Board of Education. It includes also a collection of wall maps, charts, large pictures illustrating geography, history and natural history, relief maps and models, stereoscopic pictures, textbooks, manuals, and other like material, from the best publishers of this country, England and Germany. Old books of travel, reports of explorations and surveys by the United States Government, with maps and charts of many kinds, from the same source; ancient and recent maps of North America and the maps of the Geological Survey of New Jersey are also shown.

Dr. W. S. Disbrow has added a collection of rocks, taken from the science museum on the fourth floor, illustrating the geology of New Jersey.

The exhibition was open from 7 to 10 o'clock last night and beginning to-morrow will be open from 4 to 6 each day. Classes from public and private schools and other groups of interested persons may see the exhibition at other hours by arrangement made at the library.

Call Feb 12, '05

EXHIBITION OF PAINTINGS.

Indications Are It Will Be a Success - Doane Memorial May Be an Art Gallery.

Having lost a valuable auxiliary in the late Monsignor Doane, those who are in charge of arrangements for the coming art exhibit at the Free Public Library are putting forth an extra effort, with the view of making the exhibit, in scope and quality, what the Monsignor and his colleagues of the Fine Arts Commission had planned it to be. Monsignor Doane always was to be counted upon for much of the active work in connection with art exhibits at the library. The task of getting the pictures together is now in the hands of John Cotton Dana, the librarian, and Frederick J. Keer, both of whom have been co-workers with Monsignor Doane in the past.

The paintings are to be exclusively representative of American art, and will be contributed by the artists themselves. No loans will be made from private collections. Thus far upward of thirty-one of America's leading artists have replied favorably to a circular sent out by Mr. Dana early last week. The ready and prompt response appears to insure the success of the exhibition. Mr. Dana has read over the replies to Mr. Keer, who visits the studios of such of the artists as wish to make their own selection, and pick such paintings as may seem most desirable for the purposes of the exhibition. Mr. Keer will arrange for their shipment to and from this city. The exhibition will open on the evening of Saturday, March 18, with a private view and closing on Sunday, April 2. It is expected that from fifty to seventy-five of the best examples of contemporary American art will be displayed.

Library's Geographical Exhibit

The geographical exhibit at the Newark Library is proving of great interest to many people. Many of the teachers from different schools have brought their classes to see it. It includes wall maps, charts, large pictures illustrating geography, history and natural history, relief maps and models, stereoscopic pictures, textbooks, manuals and other like material from the best publishers of this country, England and Germany. Old books of travel, portraits of explorers, reports of explorations and surveys by the United States Government, with maps and charts of many kinds from the same source, ancient and recent maps of North America, and the maps of the Geological Survey of New Jersey, are also shown. The exhibit also includes material illustrating the work of geography in grades one to eight in the public schools of Newark, collected and arranged by D. B. Corson, assistant superintendent of schools, together with samples of the maps, charts and other devices supplied to the schools by the Board of Education. By the kind offices of Dr. W. S. Disbrow there has been added to the exhibit a collection of rocks, taken from the science museum, on the fourth floor, illustrating the geology of New Jersey.

The exhibition will be open for several days, in the afternoon, from 3:30 to 6 hours for groups of interested persons or classes from the schools will be made by special arrangement.

Call May 79.

Philadelphia, are Charles Schreyvogel, Bryson Burroughs, Carroll Beckwith, Will H. Low, Edward Gay, Charles C. Curran, J. C. Brown, C. R. Barse Jr., A. B. Sewell, Allen B. Tolcott, Frederick B. Williams, Harry R. Poore, E. Irving Couse and Cullen Yates, of New York, and Miss Matilda Brown, John Bolles and George A. Williams, formerly or at present residents of Newark.

The exhibition will open with a private view on the evening of Saturday, March 18, after which it will be open to the public. It is understood that the pictures will be for sale, although no prices will be quoted in the catalogue. Such information can be secured from those in charge of the exhibition.

Mr. Dana and Mr. Keer expect to hear from a number of other artists before the date of the exhibition. The enterprise is a little late this year, but the quality of the pictures will be higher, as the shows in other cities have mostly been held, and the artists have some of their latest and best works free to send to Newark.

*(Review of exhibition of paintings)
Credited from pg. 7B.*

79

The artists who have thus far promised to send paintings are W. Granville Smith, Will H. Low, Charles Schreyvogel, Bryson Burroughs, Carroll Beckwith, Edward Gay, Charles C. Curran, J. C. Brown, C. R. Barse, Jr., A. B. Sewell, Allen B. Tolcott, Frederick B. Williams, Harry R. Poore, E. Irving Couse, Cullen Yates, Matilda Brown, John Bolles, George A. Williams, J. H. Boston, William J. Whittemore, John G. Sexton, William S. Robinson, Arthur Parton, Clara Weaver Parrish, Clara T. MacChesney, Childs Hassam, Charles Warren Eaton, James D. Smillie and Robert Henri.

It is not unlikely that an incidental effect of the coming exhibition will be to strengthen the sentiment in favor of an art gallery as a memorial to the late Monsignor Doane. The fund which is being raised by public contribution, through the Advertiser, now amounts to over \$3,750. This would have to be increased greatly to reach a sum sufficient to erect an art gallery which would be at once a fitting memorial and a worthy ornament to the city, but the contributions thus far have been generous, and it is felt that many persons would be willing to give much larger sums than those which are now being donated if they knew the memorial would take a form which would mean so much to the aesthetic development of the city. It is also felt that not a few of the Newarkers who have large private collections of paintings would be willing to donate from those collections to a public gallery.

*(Exhibition of paintings)
Credited from pg. 7B.*

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"In the fir

"you men sho

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ought to know how

the styles that were prominent at particular periods. The jeweler should take pride in the fact that he belongs to a great craft of famous men.

"All of you men ought to keep a scrap book. One thing which you should keep in it is a collection of designs. Beside each design you should write down your own comments on it. These will not be very accurate at first. But in this way you can cultivate your mind and thereby be able to arrive at more mature decisions later."

Mr. Bailey also urged the jewelers to study nature and the principles of design at the same time. He then pointed out the "rhythm of measure" that exists in the leaves of trees, which he illustrated by drawings upon the blackboard. Mr. Bailey also talked on curves and the "style of things" before closing his lecture. One of the pleasing features of the address was the drawings which the speaker made to illustrate what he was talking about.

Mr. Bailey was introduced by John Cotton Dana, the librarian. Mr. Dana referred to what the Commonwealth of Massachusetts has accomplished along the lines of industrial art and the part that Mr. Bailey had taken in its development. The Newark librarian closed his introductory remarks by saying that the State of New Jersey is just beginning to institute educational opportunities in industrial art and designing.

Henry Turner Bailey, the lecturer, has been heard in this city before. He was supervisor of drawing in Massachusetts for sixteen years, and in 1898 he was the official representative for the United States to the International Congress of Public Art at Brussels. He graduated from the State Normal Art School, Boston, in 1887, and is now editor of the School Arts Book, a magazine for teachers of drawing and instructors in arts and crafts. He is also the author of several books on art and is now at work on a volume upon the perception of beauty, which he expects will be published in about two years.

The majority of the persons who attended the lecture visited the excellent exhibition of jewelry designs at the Library, on the third floor. Mr. Dana has been collecting these designs for some time and recently added a number of valuable ones. The exhibition will be open to the public for two weeks. Mr. Bailey said that it can not be praised too highly, and added that it is the most complete and best collection that he knows of in this country. Miss Kate L. Roberts has charge of the exhibit. It contains designs for watches, chains, lockets, pins, combs, etc. A majority of those present were employees in the jewelry shops of the city.

(Exhibition of designs)

could from pg 82

es. One would not say that their work, even at its best, is to be compared with the best of the worker in oils, but it may be said that they show an appreciation of the painter's intention—an intuitive knowledge of what may and what may not be done if the frame is to bring out the work to the best advantage—that is worthy of prompt recognition by all of those who have the least artistic perception.

THE DEALER AS AN ARTIST.

"Very often, the orders which are followed by these men are given by the dealers to whom the works have been intrusted for purposes of exhibition. To-day, therefore, the dealer must himself have a knowledge of the subject of frames that is more than casual, and a desire to offer picture and frame as one consistent whole. His grandfather, and in many cases his father, looked upon picture and frame as two entirely distinct salable commodities. Often the dealers of a generation ago knew more about painting and about the works of the masters than their descendants; but about framing they knew absolutely nothing. I speak, of course, of framing in its relation to the sum total to be obtained by the exhibition of the work of art. They knew more than a little about mouldings, gilt ornamentation, and beading, but to them such matters were separate and distinct from the picture itself.

"Perhaps, however, they only reflected the taste of the purchaser of their day, which was something to marvel at, as we look back. We in America have had a very short period of art enlightenment, one must remember, and it is really remarkable what big strides have been made in the last twenty years in art appreciation and art knowledge. Of course, our education, even now, is far from being complete, but at least its effects are visible, and perhaps in no respect more clearly than in this same detail of framing.

"It is a peculiar thing that while you may not criticise your neighbor's food or his furniture or his silverware, you are almost expected, both here and abroad, to express your opinions concerning the paintings that decorate his walls. And almost invariably the subject of frames comes into the discussion. We have fewer people nowadays who buy names when they think they are buying pictures, and fewer who, buying pictures, are willing to let the dealer put any kind of a frame on it. Nor is gilt purchased by the inch any longer; people really know what they want, and are able to convey more than a general idea of their desires to the dealer."

ETCHINGS AND PRINTS.

The necessity for sympathetic framing is apparent in relation to old prints and fine etchings which can be made to look almost ridiculous by the ordinary job framer with the ordinary stock of mouldings, acting without competent instruction. Several artists whose work is famous have practically designed all of the frames used for their etchings. Whistler especially was very insistent that his instructions should be followed with the utmost care, and one of the largest American dealers in prints and etchings received most detailed specifications both from this artist and from Sir

(Picture framing a friend)
could from pg. 82.

JEWELRY SHOP APPRENTICES.

The President of the Jewelry Workers' Union Discusses the Great Trade Problem.

Feb. 24/107 *News.*
A PLEA FOR THE BOYS.

To the Editor of the Sunday Call:

Permit me to answer the question raised by the Jewelry Manufacturers' Association, of Newark, in reference to apprentice boys in the trade. I would ask how is it that there are so few young men as accomplished mechanics in the trade at the present time. It is very apparent that the fault lies with the manufacturers in general. It is a sad fact that the boys learning the trade to-day do not become experts; they only learn certain branches, and when they are of age to demand living wages they find out that they did not learn the trade at all, only certain branches of it. In order to secure a livelihood they must leave the trade and find work at almost anything else.

The manufacturers claim there are not enough apprentices in the trade. Let me assure you that there are more than plenty. If they could only receive a fair chance we should have plenty of good mechanics to fill the demand. We have on an average one boy to every five men in the trade at the present time, and a few years ago there were two boys to every five men. Some shops have more than others, so that for the last ten years every year 200 boys came out of their time and were considered as jewelers. Now, the question is, what became of these 2,000 jewelers. They are not in the trade; only a very small percentage of them are in our factories to-day; the rest are doing almost any kind of work that stores, Public Service, and public offices may offer them.

Now, no young man would leave his trade at which he had spent the best part of his youth, if he had a prospect of making a good living after he became 21 years of age. In the first place the young man is discouraged by low wages. He is discriminated against in favor of foreign labor, because the foreigner is a better mechanic. Finally he is told that he is not a jeweler, only a buttonmaker, a ringmaker or the like. He wakes up and leaves the trade, and the foreigner stays. No doubt the manufacturers will say that they pay the foreigner the same as the American. That's true; but they do not say that they will pay the young man that worked for them for five or six years as apprentice any more than the foreigner. I know of a number of manufacturers who do all they can to induce the boys to become good mechanics, and, as a rule, their factories turn out good mechanics that are a credit to the trade, but they are only a few. Every worker and every manufacturer knows that nine-tenths of all the manufacturers do not care one bit about their apprentices after they are out of their time, and drive the young men out in the street.

Years ago all the apprentices of the trade were the sons of the jewelers. To-day there are 2,000 jewelers employed in this city, and not one of them would think of sending his son to learn the jewelry trade. There is no other trade in like condition, and that in itself speaks volumes.

All this talk about giving the school-boys a technical education for our trade looks nice on paper, but where is the practical part of it? If we have 500 boys working in our factories, should we have some twenty-five overgrown boys, whose fathers do not know what else to do with them, studying the technical parts of our trade? Would that benefit the apprentice in general? If the manufacturers wish to give their apprentices a fair chance to become ex-

GETTING READY FOR TREE DISPLAY.

Preparations for Forestry Exhibition at the Library Attracting Wide Attention.

Call Apr. 14/107

A considerable amount of literature on forestry and many articles relating to that subject have been received at the Free Public Library during the last week for the forestry exhibition which will be held there in the near future. Letters from men interested in and writers on forestry have also been received and the United States Government has promised the loan of a set of excellent transparencies which will be hung in the windows of the lecture room, where the exhibit will be held. Judging from the present plans and arrangements, the forestry exhibition will be very successful.

Among the letters received from writers on forestry is a communication from J. Horace McFarland, of Harrisburg, Pa. He has contributed articles on forestry, gardening and kindred topics to a number of magazines, and his photographs of woods and trees are frequently seen in the current publications. Mr. McFarland has also written a few books on life out-of-doors, among them being "Photographing Flowers and Trees" and "Beginning to Know the Trees." His experience in photographing trees in all parts of this country will be specially valuable in selecting the photographs that he has kindly consented to loan the library during the forestry exhibition. Mr. McFarland has agreed to send more than a dozen valuable enlarged photographs of trees and their flowers. Among these will be pictures of two famous American elms, which are located at South Lancaster and Jamaica Plains, Mass., as well as illustrations of a large black walnut and a remarkable horsechestnut tree. In addition to the above, Mr. McFarland will also send a dozen photographs of the flowers of as many trees. This will be specially valuable, as few persons are familiar with the blossoms of many trees. All of the photographs that Mr. McFarland is to send are framed.

Among the interesting things received at the library for exhibition is a collection of articles illustrating the several steps in the manufacture of paper sent by Byron E. Cool. There is a small rustic box made of birch bark, containing chips of wood ready for grinding into pulp by machinery. Two glass bottles contain a small quantity of the wood pulp. The pulp in one was obtained by grinding while that in the other was made by treating the wood with an acid. In still another glass jar there are specimens of the wood fibres. Of course, there are samples of paper included in this exhibit, which were supplied by the Union Bag and Paper Company, of Sandy Hill, N. Y.

The library has received a quantity of literature on forestry, parks, Arbor Day decorations, etc., during the last week. The greater part of this, if not all of it, will be on exhibition. A valuable work among those received is entitled "Insects Affecting Park and Woodland Trees." It is in two volumes, and was published by the New York State Museum. The books are the gift of E. Porter Felt, State Entomologist for New York.

Favorable replies have already been received from some of the State Boards of Forestry in different parts of the country. In most cases the letters were accompanied by copies of the annual reports for different years. These volumes will be very useful and helpful. Each will show what has been done along forestry lines in a particular locality during a single year. Where the reports of a State board of forestry for several successive years have been sent to the Newark Library, it will be possible for those who attend the forestry exhibition to see what pro-

FORESTRY EXHIBITS AT LIBRARY DUE TO-MORROW

Inter-
Pict-
Examples of Trees and
Among Speci-
on View.

An elaborate and instructive as well as entertaining forestry exhibit, showing the various phases of tree planting, their care and cultivation, together with their esthetic and economic values, will be opened at the Free Public Library to-morrow night. Several hundred illustrations, prints, photographs and color effect pictures, together with mounted specimens and models of leaves and flowers, will be placed on view on cards and in frames and cases.

The illustrations will include views of forests, lumbering operations, leaves, historic trees and individual trees that have figured in literature, while there will be distributed about the rooms such books as the library possesses on the subject of forestry for the further enlightenment of the visitors. In addition there will be specimens of various woods, showing the bark and the grain, as well as the ravages of insects on the trees. A rare collection of specimens of the insects that the nurseryman and the tree grower in general has to contend with will also be a feature of the exhibit.

Among the contributors to the exhibit are the Essex County Park Commission, Newark Shade Tree Commission, East Orange Shade Tree Commission, John B. Smith, of Rutgers College and the New Jersey Agricultural Experimental Station; J. Horace McFarland, president of the American Civic Association and well-known writer on forestry; Dr. Bumpus, of the American Museum of Natural History, and Samuel C. Moon, a nurseryman, of Morrisville, Pa. The Washington Government has also loaned a number of valuable specimens from its collection in the bureau of forestry. Maps will also be hung showing the natural forests existing and proposed, and another chart showing the forest distribution of the country.

After to-morrow night's introductory the various specimens will be on view each day from 2 to 9 o'clock. It has not been decided whether the exhibits will be on view Sundays.

Forestry Exhibit Attracts.

A good-sized crowd attended the opening of the forestry exhibit in the Free Public Library last night. The exhibition will continue until May 5. There are more than fifty exhibits, including pictures of trees of large dimensions and ancient origin; pictures of leaves, flowers and fruit of trees, and photographs showing methods of lumbering and how to protect trees from injuries. Maps are displayed showing national forest reserves and also the distribution of trees in New Jersey and other States.

News - Apr. 13

FORESTRY EXHIBITION OPENS AT THE LIBRARY.

Arbor Day was appropriately observed at the Free Public Library by opening the forestry exhibition to the public at 8 o'clock in the evening. Owing to the stormy weather the attendance on Friday evening was very small, but as the exhibit will be open for a fortnight or longer, there will be ample opportunity for the public to see its contents. The forestry exhibition is a very creditable one, and illustrates the beauty of trees, their growth, cultivation and preservation, as well as usefulness to man. The care of trees in city streets and parks is given as much attention as the growth of forests.

One of the forestry exhibition is, as stated by John Cotton, a pioneer in a pamphlet describing the display. "First, to put before the people of our city instructive material in an

Cont'd on pg. 83.

ELLK

HOW TO IMPROVE

PICTURE FRAMING AS A FINE ART

IMPORTANCE RECOGNIZED BY FAMOUS PAINTERS

Whistler Gave Minute Instructions to New York Dealer Concerning the Frames to Be Used Even for His Etchings—Growth in Knowledge and in Public Taste—Shadow Boxes

N.Y. Eve. Post. Feb. 23/07

These are the days when the mind of the art exhibitor turns not lightly to the subject of frames and framing. A quarter of a century ago there were artists in frame-making, men who had made a study of the matter, but they were few and far between. To-day, the Fifth Avenue art dealer is himself an authority on framing, and has a sense of fitness and a knowledge of the compelling demands of the picture exhibited, which were absolutely unknown to his predecessors of a generation ago.

There still remain the picture framers, whose sole business is the producing of suitable frames, which often have to be turned out in a great hurry, but year by year the demand for advice from them becomes less and less, and the orders from artists and dealers more and more insistent and definite.

When exhibitions are frequent, the "hurry" orders are more numerous, since many artists are retouching and improving their work almost up to the last minute, and are extremely anxious that the canvas should be suitably shown to prospective purchasers. Often the framers work all night in anticipation of one of the more important exhibitions, and even then they would not be able to get through in time were it not for the fact that there are a certain number of expert workers, who do most of their framing at home, whose addresses are known to proprietors of establishments on the side streets off Fifth Avenue, and who can be called down to work at short notice.

ONE ARTIST'S EXPERIENCE.

A few months ago, a young American artist, whose landscape work has begun to attract attention, came back from France with a dozen or fourteen studies of pastoral subjects, which he intended to put on view. He learned that the opportunity to show his work was awaiting him at a really important exhibition, which was to be held in about ten days' time. His entries were received, and it only remained to secure suitable frames for the works. He realized that this was a matter of importance, and communicated his general idea of what was necessary to one of the most trustworthy framers in the trade. Within four days, the order was fulfilled satisfactorily, but the bill for the job amounted to about \$225.

But, as a matter of fact, it was the speed shown by the workmen that surprised him. Although he thought he knew something about framing, he found, as a matter of fact, that he knew absolutely nothing of the ease with which the large establishments of New York could handle "rush" orders, and at the same time, achieve absolute fidelity to the ideal of the artist.

"Really," said one of the most prominent Fifth Avenue art dealers, "some of the best men are artists of no mean order."

Seymour Chwast, much of whose work is on view in this particular gallery.

And yet the frames made to suit these celebrated etchings are very severely plain. It is the width of the frame and the particular shade of dark wood which help the whole picture and bring into relief a lot of its fine points. Occasionally there may be a narrow, inside strip of plain gold; generally there is not. In eighteenth century subjects the bow knot is generally reproduced in the frame, and sometimes the strip of gold may be suggestive of the general decorative effect of the room shown in the picture. Very seldom, however, is any distinct feature of such decoration brought out definitely in the frame itself.

"One may visit many of the principal small galleries of the dealers without seeing a single shadow box. 'Whatever demand for them there once was has completely died out,' said one of the largest dealers both in high-class paintings and in original and artistic frames.

"As a matter of fact," he continued, "the place where you see most of the shadow frames to-day is the place where they originated—in the cheaper stores. It was with the shop owner a matter of business to cultivate this fad. He had to sell paintings cheap and at the same time offer big inducements in the way of plenty of gold framing. By using a shadow box, and keeping the frame enclosed, it was possible to use a gilt which looked like the real thing for a long time. But if that same frame were exposed without the protection of the box, it would tarnish and go quite black in a very short time.

"Then again, people who buy pictures in any quantity have not the wall space to waste by using these hideous black shadows. You cannot very well jam them right against one another, and yet, if you don't, if you try to give each some surrounding space, this space and the width of the shadow itself soon leave you without room to show all that you would like to show.

Cont'd on pg. 80

Henry Turner Bailey Talks to Manufacturers and Their Employees at the Library.

AN EXHIBITION OF DESIGNS.

Ball

Feb. 17/07

The close attention of every person in the large audience of manufacturing jewelers and their employees, including some women, at the lecture by Henry Turner Bailey, in the Free Public Library building, Friday evening, is good evidence that Newark employees are interested in their craft.

Mr. Bailey spoke on designing as especially applied to the jewelry trade, and incidentally gave a number of good suggestions as to how a man at the bench can better himself. The lecture was under the auspices of the Manufacturing Jewelers' Association, of Newark, and it was stated that this is the first time in the history of jewelry manufacture in this city that the jewelers have met in a body for such a purpose. The address was given in the lecture-room on the top floor of the library. Every seat was occupied, and it is estimated that very nearly three hundred persons were present.

During the course of his lecture Mr. Bailey said that, in his opinion, the greatest need of the city of Newark is a technical high school. Such institutions are very important in the industrial growth of a community, according to the speaker. They prepare the student for greater efficiency along in the arts and crafts, and manufactures as well.

Mr. Bailey had his own idea as to the value of the instruction which should be given in a technical school, and the time in a boy's life when technical training ought to begin. The speaker claimed that it would be advisable for the courses in a technical school to be so arranged so that boys in the grammar grades could take them. Thus, training the hand and eyes should begin early in life, when they can be trained easily. In addition, such courses would give a longer term of instruction, the value of which could not be over-estimated.

Mr. Bailey said that he would be very exacting when it came time to award the diplomas at the completion of a course in a technical school. The speaker even suggested that no diplomas be given to any student who had finished the course until he should demonstrate by actual work in the shop that the knowledge he had acquired is practical. Mr. Bailey thought a year none too long for this period of trial. At the expiration of the year, he said, the city should grant diplomas to the boys who had demonstrated that their knowledge was practical.

Mr. Bailey did not hesitate to speak of the opportunities now offered at the Newark Technical School and at the Free Drawing School in this city. But he added that as instruction was given at these institutions in the evenings only, when the students who have worked all day are tired, they can not accomplish as much as boys in day schools.

Mr. Bailey spoke well of the jewelry manufactured in this city. He compared it with that manufactured in Attleboro, Mass., which, he said, was inferior in quality. He explained the superiority of Newark jewelry by saying that the jewelers of this city are more artistic in

their designs, as well as being more gifted along the lines, and also that the men have better designs to work from. The excellence of the design accounts for much of the excellence of the finished product, according to Mr. Bailey.

Mr. Bailey's advice to the men at the bench included many things. It was not in the form of adages and was not the old story of "everlastingly keeping at it." His advice was suggestive, and in it

Cont'd on pg. 80.

right way? In all the principal jewelry centres of Europe the manufacturers maintain and pay for a school of the trade. There are such schools in Birmingham, England; Paris, Phorzheim and Hanau, Germany, where each manufacturer is compelled to send his apprentices at least twice a week in the afternoon (not night), and pay for the same. That is why we get such good mechanics from Germany, England and France. After these boys are 18 years of age they are not considered apprentices, but work as men and receive men's wages; of course, not as experts, but they are no longer apprentices and can go to work for whom they like. Here in Newark a boy can not leave the factory in which he is learning until he is 21 years old.

I am very much in favor of giving the boy all the technical education that money can procure, but I am not in favor of having the taxpayers pay for it, as it is a direct benefit to the manufacturer. I feel sure that many manufacturers will agree with me on this point, and I hope that if ever the question should come before the Board of Education it will discourage any move that will benefit any special trade. Let the jewelry manufacturers establish a school in some factory building and send their boys to that school at least two afternoons a week, and then pay the bill. A small assessment for each apprentice would pay the cost.

But, after all, would that protect the American boy against foreigners? The only way to protect the boy for the future so he may become a mechanic and earn a living, is to limit the apprenticeship to, say three years of learning, and limit the number of boys employed. My wish is that the manufacturers will give the American mechanic and his sons, who build up our industries, a fair chance to become expert mechanics, so we can beat the world in the line of art and workmanship, and not need an invasion of foreign mechanics to drive our boys out. Give our boys fair play. Respectfully,

FRED J. ENGEL.

President of International Jewelry Workers' Union, Local No. 2.

(Jewelry shop apprentices)
Cut from p. 21.

made from year to year. The Pennsylvania State Board of Forestry sent several volumes, while Indiana and other States are represented on the list.

Another excellent feature of the forestry exhibition will be the display of catalogues of institutions where forestry is taught. These will give any young man in Newark who may contemplate taking up the work an opportunity of learning the advantages of the different forestry schools and colleges. Among the catalogues already at hand are those of Harvard, Yale and Biltmore.

The observance of Arbor Day is closely connected with the subject of forestry, consequently letters were addressed to the superintendents of instruction in different States requesting them to offer any suggestions for the forestry exhibition and send any material that they could relating to the same. The result is that a number of pamphlets on the observance of Arbor Day have been mailed to the Newark Library, among the States being Indiana, Illinois, Wisconsin, New York, North Dakota and Ohio. These leaflets will show how Arbor Day is observed in different parts of the country and, of course, indicate what is being done to maintain the growth of trees in these sections. The American Civic Association has sent suggestive programs for the observance of Arbor Day.

Another topic which can be taken up in the forestry exhibit at the Free Public Library is birds which protect trees. A number of our wild birds are very beneficial in this way. There are some species which delight in traveling over the trunks of trees and eating the insects which they find there. Such birds also eat the eggs of insects injurious to vegetation which are deposited on tree trunks or leaves.

Valuable assistance will also be given Mr. Dana in arranging for the forestry exhibit by the Essex County Park Commission. Maps of the Essex county park system will be hung upon walls or screens. There will also be a display of photographs taken before the improvement of Branch Brook and Weequahic Parks and the South Mountain Reservation, and another series of the same localities taken after the land was improved by the park employees. An interesting collection of pictures will be that showing how the swamp in Weequahic Park was cleared and a beautiful sheet of water left in its place. The commission will also supply a collection of wood, including specimens of fifteen or twenty common varieties of trees. Each sample will be a part of a trunk or good-sized limb cut so as to show the cross, longitudinal and tangential sections.

Some of the High School teachers and pupils will aid in preparing articles for the forestry exhibition. One of the botany teachers, Miss Caroline S. Romer, will prepare an exhibit showing the life-history of a tree, from the seed to maturity. One of the boys in the High School who intends to follow forestry as a profession will show a collection of photographs of trees that he has made.

interesting and attractive way, second, to induce the citizens to make use of the library and its books; and third, to call the attention of all to the beauty of trees and to the need of jealously guarding them against those who would selfishly injure them." A summary of the various exhibitions held in the library since 1902 is also included in the pamphlet. It shows that forty exhibits have been held there in the past five years, with a total attendance of 229,317. This statement is good evidence that the citizens appreciate these exhibitions.

Call p. 19.

(Jewelry shop apprentices)

Cut from p. 21.

THE MISSION OF THE EXHIBITS.

A new era has dawned for the exhibit. It is no longer for show, is no longer for the pride of the exhibition, but it is a mission, and has a message. It is distinctly educational and inspirational. Of course there will still appear, now and then, defunct features, but there is nowhere more distinctly seen the new order of things than in the new exhibit. Boston had a model of this kind last week in the "Industrial Health Exhibit." There was not a foot of space wasted on mere show or to tickle the pride of fond parents. There was a mass of information such as could be gotten in no other way, and it all bore on vital questions. There was no glorifying of the past, no idle dreaming as to the future, but a remarkable portrayal of the horrible industrial situations and always beside it was a marvelous revelation of the way the conditions have been absolutely transformed, even

transfigured. The modern exhibition is a demonstration. Nothing else is permissible. *Sch. Jour. May 9 '07*

(Jewelry shop apprentices)

Cut from p. 21.

INTERESTING AND INSTRUCTIVE INDUSTRIAL EXHIBITION TO BE SEEN AT THE PUBLIC LIBRARY



Some Rare Effects in Oriental Jewelry Designs.



In Switzerland—A Selection From the Library

The "industrial art" exhibition at the Public Library has attractions for all. Although specifically for the benefit of manufacturing interests, it has features which can not fail to interest and amuse any visitor whatsoever. Some of the features are directly in line with the purpose for which the exposition is held, while others are presented with the view of giving some suggestion of the needed development of Newark's library.

In the exception of a loan collection, the exhibits are all property of the library. Nearly all have been collected during the term of the present librarian, Mr. John Cotton, with whom the idea of the exhibition originated. As a whole their value is almost as much to the excellent manner in which they are classified and arranged as to their individual merit as to their value. It is one thing to view a work representing some nation or period, and another thing to be able to make a comparison of the types of various nations and periods by means of examples grouped in groups which in number and variety of individual exhibits constitute an expression of general character. Hundreds of books and magazines were added of the rarest and most interesting of their contents in order that the collection might be enriched. In this department had the assistance of Miss A. Grady, who has charge of the department and also of the presentation. The picture department is one of the large rooms on the second

floor, in which the exhibition is being held. Numerous black pasteboard boxes, all classified, contain pictures of all sorts, taken from magazines, books and newspapers. They are there to be looked at, along with the rest of the display, although not numbered among the special exhibits of the industrial collection. Anyone with a liking for pictorial art and oddities will find here a rare and well nigh inexhaustible treasury, including as it does thousands of subjects covering a wide range of character.

One may wish to familiarize himself with the great works of sculpture, ancient or modern, with types of architecture, with notable specimens of the art of the draughtsman and the colorist, with famous scenes and places that are favorite haunts for the tourist, with the varying aspects of nature as seen through the eye of the artist or the camera, with the appearance, real or imagined, of a battlefield or a ship in a storm, with the likenesses of famous men and women. He seeks in the classified list for the general subject of his inquiry and is able, with very little trouble, to gratify his curiosity or his desire for knowledge. These picture libraries afford interest and instruction of a sort that is rarely found in abundant measure on the bookshelves or in the reading room.

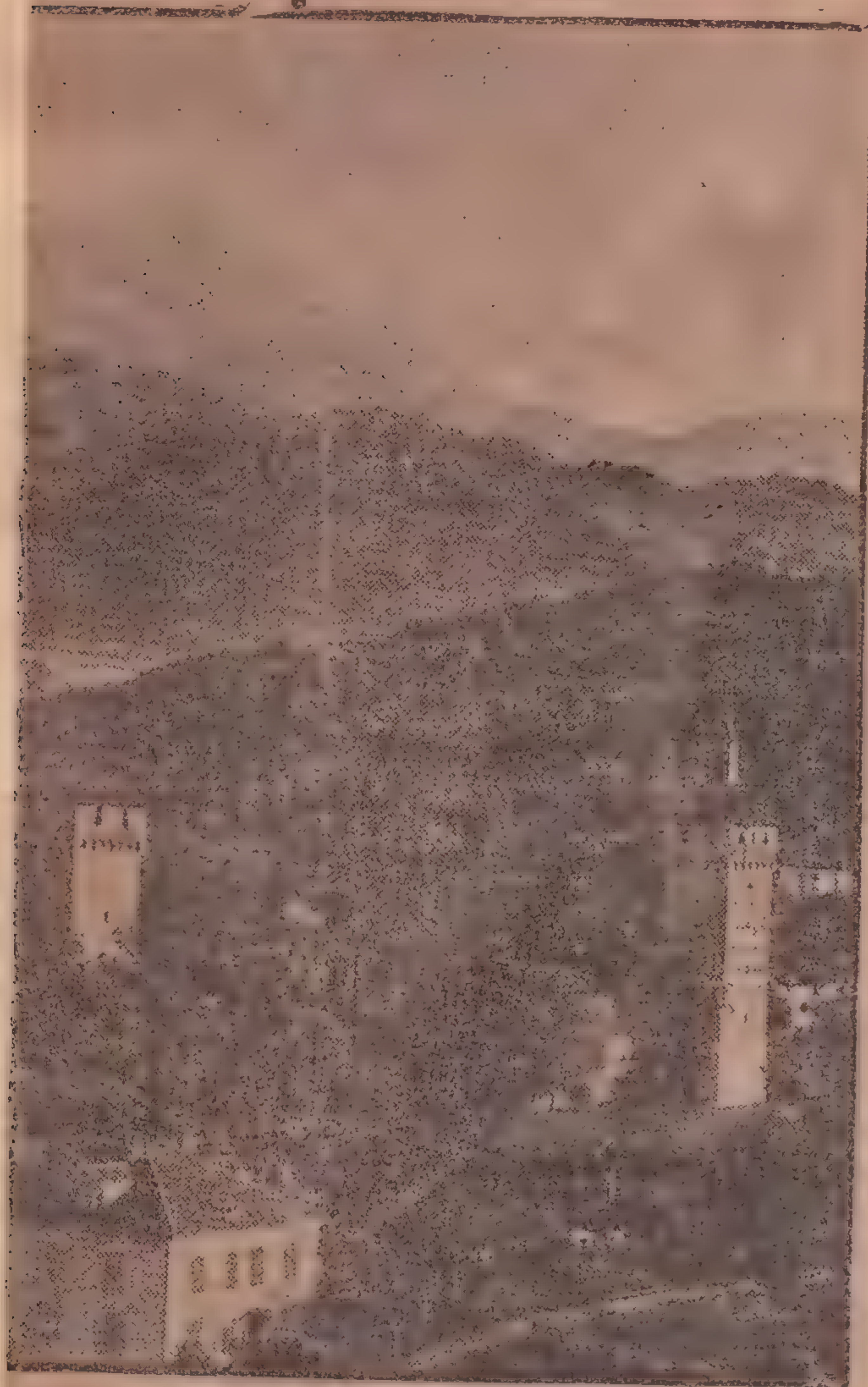
Reproduced in one of the accompanying cuts are two colored photographs which represent a very interesting feature of the picture collection. One shows Mt. Pilatus and Mt. Musegg, famous giants of the Alps. In the foreground is La-



St. John's Church, Cambridge, a Scene Characteristic of the Land of Beautiful Lakes and Streams.

RIAL ART LIC LIBRARY.

A Valuable Collection Accumulated at the Library Which Anyone May Consult and Which, as It Grows, Should Be of Ever-increasing Interest, Particularly, Perhaps, to Newark's Artisans—Designs That Should Be Helpful to Jewelers.



s Collection of Colored Photographs.



Antique Jewelry of Korea and British Columbia.

cerne, guarded by its sentinel towers and encamped amid nature's tents of green. In the middle ground the emerald of field and forest looms through the liquid gold of the sunlight and in the background, tall and regal, yet forever the vassals of the frost king, rise the two giants, clothed in the robes of summer snow.

This is color photography at its best. Sadly lacking in his sense of the sublime and the artistic would he be who could fail to appreciate its beauty and its power. There are other notable photographs, and many of them, in this remarkable collection of objects of pictorial art. One here reproduced shows a scene characteristic of old England, the land of beautiful lakes and streams. What wonder that such a country could produce a Wordsworth and a Turner? The very photograph itself mellow to the idyllic quality of the scene and in its clear presentation of every feature and soft and harmonious coloring yields results that are rare and charming.

Photographs like this may be purchased by any traveler at a price not exorbitant, but here is a collection that may be seen free of cost and that contains a broader range of subjects than any one traveler could well gather in years. But the pictures that are of specific interest at this time are lithographs, photogravures, steel and copper plate engravings, etc., showing commercial objects of art, and designs to be applied commercially. These range from the antique to the up-to-date, from the classic to the art nouveau. They are shown in great variety and are said to

constitute as complete a collection of the kind as ever has been exhibited in this country. This is a pretty broad statement, but when the amount of time and pains that were expended to get them together in their present shape is taken into consideration it will readily be seen that extraordinary results might reasonably be expected.

Among the types represented in the collection of industrial art pictures are the Chinese, Byzantine, Arabian, Egyptian, Turkish, Celtic, Moresque, Indo-Persian, Persian, Indian, Primitive American, Greek, Roman and Japanese. The general subjects covered include ceramics, silverware, metal work, rugs and carpets, tapestry and hangings, stained glass and enamel, wood carving, fans, tiles, badges, leather, bookbinding, pyrography, lace and embroidery, human figure, wall paper and fabrics, flowers and jewelry. In the line of jewelry are shown brooches, buckles, pendants, combs, necklaces and rings and various designs of the art nouveau type.

Many of the designs are marvels of skill in the handling of line and color. The most gorgeous are the Oriental, which revel in richness, brilliancy, warmth and contrasts of color, as well as in intricacy of design. The lithographs themselves are remarkable specimens of art. Some are from the International Studio, some from the Ceramic Studio, some from Voelkerschmuck, some from Owen Davis's Grammar of Ornament, some from the Magazine of Indian Art, now gone out of existence; some from the Smithsonian Institute's reports, some from the Art Interchange, some from Moderne Stil and some from other sources. Among the most interesting, purely from the art standpoint, are designs for fans, nearly all by French artists. They are done in a most pleasing

or brilliant and striking color effects and in conception and execution are decidedly original. Their human quality is appealing. They are simply beautiful paintings, which might look just as well elsewhere as on a fan.

Another feature that will please art lovers are the specimens—all too few—of bookbinding. One specimen, in Viennese inlay, is done by Ralph Randolph Adams. The cover is a picture, weird and romantic, which is like a window through which one looks right into the heart of the book. A cover for a book of Norse tales, designed by F. A. Hallin and executed by Gjellerup, shows a fountain flowing from the foot of a tree. Swans swim on the water that runs from the fountain and two deer stand on the limbs of the giant tree, browsing from its foliage. This, too, is weird enough to suggest the fascination lurking between the covers.

Many of the designs may be applied to a wide variety of fabrics and uses. Some of the gorgeous Oriental productions would be serviceable in the manufacture of carpets, rugs, wallpaper, cloths of various descriptions, etc. Designs intended for a specific purpose might be just as readily and satisfactorily applied to other purposes. Because of this fact it would not be amiss, for those who seek practical aid from the exposition, to study all the exhibits and not devote exclusive attention to such as may be in any special departments.

The object of the exhibition is to afford as much aid as possible to the industrial interests of the community in the manufacture of art goods of all descriptions. With this in view the library will be glad to loan to anyone who may find them serviceable any of the designs or pictures on display. The exposition will remain open for another week or two, the hours on week days being from 5 to 6 and 7 to 9 and on Sundays from 9 to 9.

A PICTURE THAT ATTRACTS ATTENTION AT LIBRARY'S FORESTRY EXHIBITION.



The tree pictured herewith is in the Mariposa grove near the Yosemite Valley, in California. Its age is thought by scientists to be about nine thousand years. If placed at Fifth avenue and Broadway, New York, it would fill Broadway almost from curb to curb and tower above the Flatiron building fully one hundred and fourteen feet. If the tree were sawed into boards an inch thick there would be enough material to heat the entire building.

WILL ESTABLISH A NEWARK MUSEUM

Fifty Prominent Citizens Asked
to Attend Meeting for Organi-
zation Next Thursday Night.

THE PLAN BRIEFLY OUTLINED

To Start With Collection of Japanese
Curios With Temporary Home
at the Public Library.

The Newark Museum Association, to be a corporation of the Metropolitan Museum of Art, New York, will be at the Free Public Library. Arrangements for the collection of Japanese curios will be made by a committee of fifty prominent citizens. A letter was sent to the representatives of the Newark Museum Association, asking them to become charter members. The letter is signed by Dr. Archibald Mercer, of the Library board of trustees and Jerome T. Congleton, chairman of the finance committee of Common Council, acting as a special committee to arrange for organization. The fifty citizens are asked to attend the meeting next Thursday night, and they are as follows:

Mayor Jacob Haussling, President William H. Pennington, of Common Council; Chairman Jerome Congleton, of finance committee, Common Council; President Frederick F. Guild, of Board of Education; Superintendent A. B. Poland, of public schools. Elective members: Benjamin Atha, Louis Bamberger, Milton E. Blanchard, Charles Bradley, Peter Campbell, J. William Clark, Samuel Clark, W. Campbell Clark, John Cotton Dana, Alfred Dennis, Dr. William S. Disbrow, Harry Durand, Christian Feigenspan, Harry B. Fowler, Frederick Freilighuyssen, John A. Gifford, J. Lewis Hay, James S. Higbie, Chester A. Hoag, Vice Chancellor James E. Howell, John W. Howell, William T. Hunt, Richard C. Jenkinson, Frederick Keer, William B. Kinney, Gottfried Krueger, the Rt. Rev. Edwin S. Lines, Uzal H. McCarter, Dr. Archibald Mercer, Franklin Murphy, Cortlandt Parker, Moses Plaut, Matthias Plum, Judge Thomas L. Raymond, Chandler W. Riker, Abraham Rothschild, Wallace M. Scudder, John F. Shanley, James Smith, Jr., Frank H. Sommer, Judge Francis J. Swayze, George W. Tompkins, Edward T. Ward, Dr. Leslie D. Ward, Marcus L. Ward, Dr. William Hayes Ward and the Rev. Isaac P. Whelan.

Accompanying the letter was a circular outlining the movement to establish a museum in this city. The intention is to buy the collection of Japanese art objects owned by George T. Rockwell, of this city, for about \$20,000, to be a nucleus. This collection was recently displayed at the Library and was much admired. It has been examined by the director of the Metropolitan Museum of Art, Sir Caspar Purdon Clark, who pronounced it one of value.

The finance committee of the Common Council and the Council itself has approved of the general plan for the purchase of these objects and the formation of an organization properly incorporated, which shall hold and administer the art museum in trust for the city. This plan, as drawn up by Vice Chancellor Howell, involved the enactment of a special statute permitting the city to purchase and entrust to a special corporation,

formed for the purpose, the Rockwell collection and any other art and science objects which it may secure by gift or purchase for a Newark museum of science and art. The special statute was drawn, passed the State Legislature and has been signed by Governor Fort.

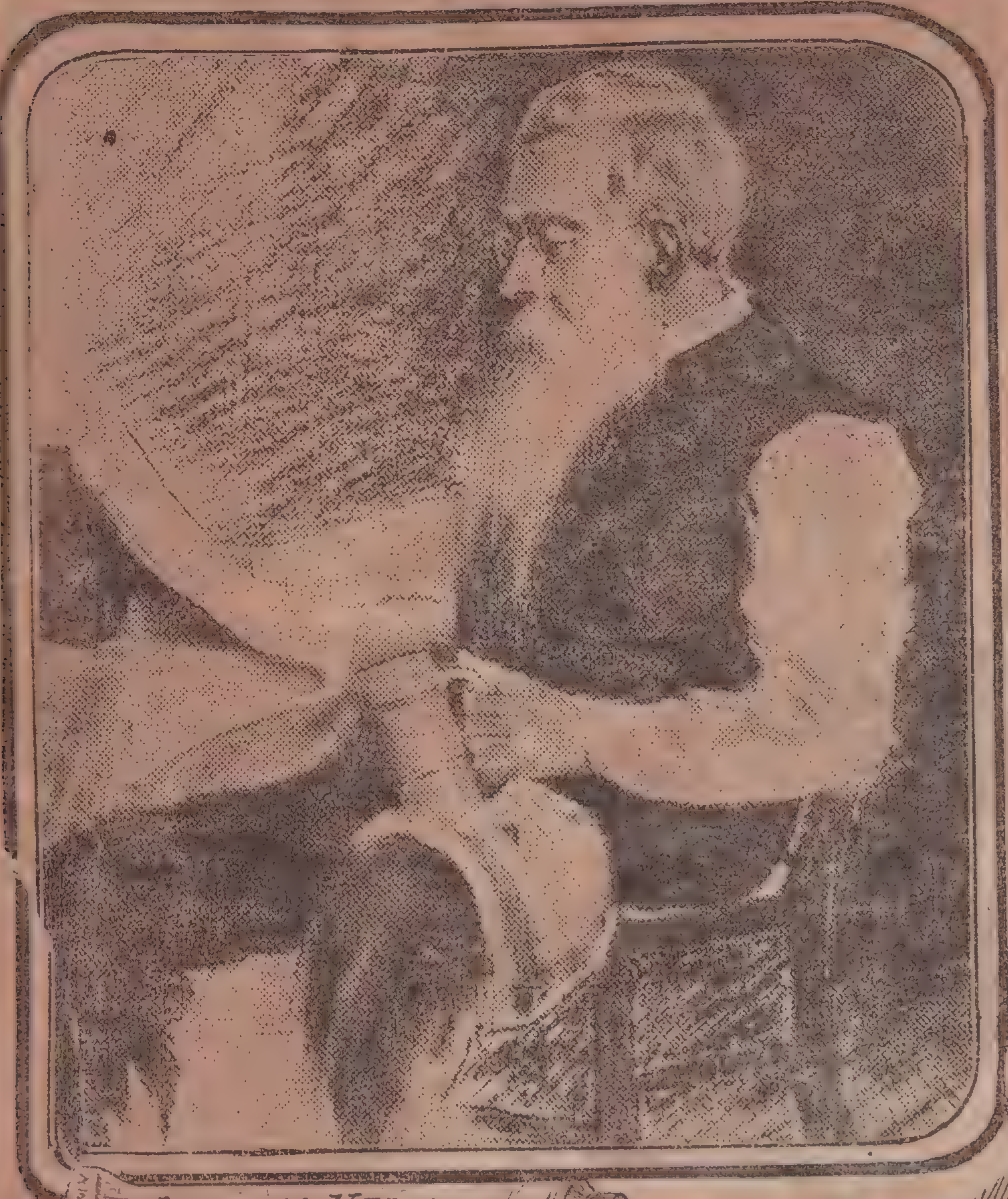
The circular contains also the following information:

In the charter provision is to be made for general membership of citizens, all members to pay an annual membership fee and to be entitled to vote for trustees at future elections. All the property of the association is to be held in trust for the people of the city of Newark. This idea is to be strongly expressed in the charter, to the end that the enterprise may be in fact and in law a public trust. It is possible that some persons may wish to donate property to the association upon other terms, but such should not be accepted. If the acceptance would interfere in any way with the public character of the association.

In order that the association may not be flooded with gifts of unworthy objects of art and curiosity, it should be provided that no gift shall be accepted until approved by a committee appointed to censor all offerings. Loan exhibitions should be provided for. It is understood that for a very few years the collection may be cared for in the Free Public Library building.

The scope of the museum will be broad enough to admit of a collection of objects of science and a collection of art books. The importance to Newark of this association is very great, and it is most essential that it be managed properly in its early days. It is hoped that you will join with the citizens named on the accompanying list in the effort to make the Newark Museum Association an institution of great and permanent value to the city.

85.
CULPTURE AND PAINTINGS IN TECHNICAL SCHOOL EXHIB



LATEST NEWS
by HELEN A. COE



STUDY FOR A FOUNTAIN
by HENRY CACHGO



A. VETERAN
by AUGUST B. CO.

Call April 18.00

NEWARK'S SHOWING AT CITY PLANNING EXHIBIT

City Clerk James F. Connelly shipped to-day to New York, two large cases containing the material to represent this city in the forthcoming exhibition by the Municipal Art Society and allied organizations of New York. It is to be held in the Twenty-second Regiment Armory, Broadway and Sixty-ninth street, Manhattan, from May 3 to May 16. It will be under the joint auspices of the Municipal Art Society and the Committee on Congestion of Population of New York. It is to be called the "City Planning and Municipal Art Exhibition."

The Board of Trade is acting in conjunction with the city in the display of exhibits to show the condition of this city and its progress along many lines. Assistant Engineer James Halleck, of the Board of Works, and the Bureau of Municipal Research, of the city clerk's department, prepared the exhibit. It includes data relating to practically every phase of the city's development.

The exhibit includes maps of the city, various plans and photographs of contemplated improvements, views of public parks, and other interesting local institutions. The statistical data relates to property valuations, classified both as to land and the improvements thereon, the extent of the city's financial operations, its commerce, industries and other matters that are of general or specific interest in the study of municipal progress.

2

GO AHEAD WITH CIVIC MUSEUM

Incorporation Certificate Drawn
Up and Signed at Meeting
in Public Library.

FIRST BOARD OF TRUSTEES

In response to the call of Dr. Archibald Mercer and Alderman Jerome T. Congleton, comprising a special committee, twenty-one Newarkers assembled at the Free Public Library last night and by signing a certificate of incorporation made the Newark Museum practically an accomplished fact. Out of fifty letters sent out by the committee to citizens selected as the first board of trustees of the museum association, forty acceptances were received, eight were not heard from and two regrets were forwarded.

The incorporators are Peter Campbell, Mr. Congleton, Frederick F. Guild, president of the Board of Education; Benjamin Atha, William B. Kinney, Louis Bamberger, Gottfried Krueger, Milton E. Blanchard, Dr. Mercer, Vice-Chancellor Howell, former Governor Franklin Murphy, Charles Bradley, Rev. Isaac P. Whelan, Frederick Keer, J. William Clark, Samuel W. Clark, W. Campbell Clark, Moses Plaut, Librarian John Cotton Dana, Alfred L. Dennis, Matthias Plum, Dr. William S. Disbrow, First Assistant Prosecutor Thomas L. Raymond, Harry Durand, Abram Rothschild, Christian Feigenspan, Frank H. Sommer, Justice Francis J. Swayze, Harry B. Fowler, John A. Gifford, George W. Tomkins, Edward T. Ward, J. Lewis Hay, James S. Hight, Marcus L. Ward, Chester A. Hoag, William T. Hunt, Richard C. Jenkinson and President William Pennington, of the Common Council.

Dr. Mercer called the meeting to order.

Application of Art to Industry Seen in Exhibition of Current Classroom Work

The annual exhibition of the evening drawing schools that opened last Thursday evening in the Academy Street School has the advantage, as well as the disadvantage, of being held in the school building. It advertises the school far better than the Technical School was advertised at its recent exhibition at the Public Library.

It is more in sorrow than in any other mood that we confess our disappointment over the Technical School's exhibition. In the main, it was a display of paintings executed by a small portion of students at the High street building. Without offering any criticism of the paintings and modelings, we record a regret that the real work of the school was not exhibited more proportionately. The exhibition did not show what the school is doing, and those who are responsible for it, in our humble judgment, must be held accountable for doing the thing they ought not to have done, and for leaving undone the things they ought to have done. At the present moment the progressive public is earnestly concerned about this matter of industrial education, and we fear that the exhibition will prove a maladvertisement that the school does not deserve.

The exhibition in Academy street shows what the pupils of the evening drawing schools are doing, and that is the important thing; it is what the people want to know. The director volunteers the assurance that every article exhibited was done since last October in the regular classes of the school by enrolled pupils.

One of the rooms at the end of the main hall is devoted to a display of arts and crafts works in metal, wood and leather; the other is given over to jewelry exhibits, fashioned from original designs.

Those without a technical knowledge or craftsmanship, the exhibition will undoubtedly denote remarkable cleverness of hand and a good artistic spirit. The manufacturer's opinion will be interesting and more valuable if it is expressed and we hope there will be an opportunity provided for such an expression, as the success of the school depends upon the success with which the pupils have applied their artistic ideas to craftsmanship.

In the room to the left of the hall pen and pencil sketches for illustration purposes are hung, representing another phase of art and one of the uses to which it may profitably be applied. Ascending the stairs three rooms will be found devoted to the exhibitions of mechanical and architectural drawing, to water color paintings and designs. The designs were made for fans, calendars, panels, rugs, interior hangings, laces and other useful articles.

The director of the schools wisely avoids encouraging painting, which has no commercial purpose. It is his aim rather to persuade the pupils to busy themselves with courses that will fit them for work in the industries of the school and to turn out skilled artisans, imbued with an artistic spirit, who, by applying this spirit to their work, will help to elevate the artistic quality of those useful things that go into the making of our homes. Not all the pictures that ever were painted can redeem a room whose hangings and floor coverings and other appointments are inartistic. As the appointments are universally used while the pictures can be possessed only by a few, the artistic value of such instruction can be calculated immediately.

The Technical School and Its Exhibition

AFTER twenty-five years of existence the Technical School is ready to hold its annual exhibition in a more central and better known gallery than that of the school building on High street, and the annual exhibition will be opened this evening in the Public Library. Before speaking of the exhibit itself, a detailed account of which will be reserved for a later issue, let us understand the place this institution occupies in the local scheme of industrial education and its significance.

Industrial education is one of the topics in which progressive men and women the world over are particularly interested in at the present moment—it was not so when the Technical School was organized—and it is very evident that the public does not correctly understand the situation existing in this city and elsewhere. In the controversy that has arisen between Germany and England the industrial and commercial training of the former appears as a prominent factor, and the rest of the nations are becoming aroused to see that success tends to go to the country whose people are trained for the work upon which their material prosperity depends.

It would be foolish and worse to deny the existence of fine industrial schools in England. The defect there is with the system, or rather with the lack of system. Industrial education does not reach the masses for whom it is intended. The German system on the other hand is homogeneous, highly specialized and so organized that its benefits are available to those who must go to their trades directly from the schoolroom. The advantage naturally goes to the country with a complete scheme and a practical system rather than to the country with a few fine institutions unrelated to the rest of the educational program.

In such a city as this, primarily a workshop—the industrial school becomes a topic of unusual interest and industrial education promises to become a conspicuous feature of the instruction of the future. In order, however, that the public may organize this new phase of education judiciously it will be necessary for them to know what is being accomplished and what there is a reasonable prospect of accomplishing in these schools, and for that reason the exhibitions of the various institutions are distinctly valuable and should be well attended. But the exhibition of the Technical School will mislead more than it will inform unless it is approached with a fair understanding of its limitations.

The Technical School was organized under the industrial education law of 1881, which provided for an appropriation from the State of \$3,000 or \$5,000 to any city which raised the same amount for the purpose. It is a child of the Board of Trade. The board contributed \$500 a year to its support until 1888; \$1,500 was secured by voluntary subscriptions and \$5,000 was appropriated by the State. During the next ten years the city contributed the \$5,000 which had previously been given by individuals and the Board of Trade. In 1898 the city's appropriation was doubled. The State appropriation has been increased to \$7,000 a year and the institution may now be looked upon as more than a semi-municipal institution.

In the local scheme of industrial education the place of the school is clearly defined. The industrial education of the city is provided in the public schools, where it takes the form of manual training; in the three drawing schools and in the Technical School. The drawing schools supplement manual training, while they, in turn, are supplemented by the Technical School, whose purpose, as its name implies, is to teach the technique of industry rather than its practice.

To this extent the scheme seems to be a good one, there are other considerations, however, that compel us to believe it is very inadequate. Something like ninety per cent. of the school children leave school when they have reached the fifth or sixth grade under the necessity of going to work. When they return

... Vice-Chairman
... was selected as temporary
chairman and Mr. Dana as temporary
secretary. A committee of five, consisting
of Mr. Dana, J. William Clark, Mr. Bam-
berger, Mr. Campbell and Mr. Kinney,
was appointed to prepare the papers of
incorporation. A second committee, also
of five, was selected for the drafting of
the bylaws. It comprised Dr. Mercer,
Mr. Guild, Mr. Raymond, Samuel
W. Clark and Mr. Tomkins. A third
committee, made up of Mr. Ward, Mr.
Campbell, Mr. Bamberger, Mr. Higbie and
Mr. Keer, was appointed for nominations
and with the bylaw committee will report
at the next meeting of the association,
Wednesday, May 12, in the library.

After a brief discussion it was decided
to fix the fee of the charter members at
\$25 each.

According to the terms of the articles
of incorporation the Mayor, the president
of the Common Council, the chairman of
the Finance Committee of the Common
Council, the president of the Board of
Education and the superintendent of the
public schools will be ex-officio members
of the Board of Trustees of the museum
during their terms of office. The elective
trustees will be divided into five classes,
one to hold office for one year, another
to hold office for two years and so on.
Mr. Dana is to be the registered agent
and the office is to be at the library.

All property, both real and personal,
will be held by the corporation in trust
for the people of Newark and the cor-
poration will reserve the right to reject
exhibition donations if it is believed they
would interfere with the public character
of the association.

The museum will be started with a sub-
stantial nucleus. The Rockwell collec-
tion of Japanese art objects, which really
led up to the formation of the associa-
tion, will be acquired as soon as the
legal formalities have been complied with
by the corporation.

Mr. Dana declared that the Artists'
Club has offered to contribute paintings
as the basis of a collection and the library
already has a number of art objects,
consisting of bronzes, marbles and paint-
ings and a collection of engravings, mezo-
tints and similar specimens.

Dr. Disbrow, Mr. Dana said, had as-
sembled a collection of geological and
mineralogical specimens numbering 8,000
or 10,000, which he was willing to have
transferred to the museum. It is now on
exhibition at the library and Dr. Dis-
brow, Mr. Dana declared, intended to
treble it by adding specimens of indus-
trial art.

*(Go ahead with Civic Museum)
Contd from pg 90.*

LIST OF PAINTINGS BY EIGHT AMERICAN ARTISTS

ARTHUR B. DAVIES

- 1 Newfoundland
- 2 Girdle of Ares
- 3 Double realm
- 4 Coast of Newfoundland
- 5 Autumn invocation
- 6 Golden Stream

WILLIAM J. GLACKENS

- 7 Luxemburg Garden, Sunday afternoon
- 8 New England landscape
- 9 Buen Retiro, Madrid
- 10 May-day, Central Park
- 11 Coasting in Central Park
- 12 The shoppers
- 13 At Mouquins

ROBERT HENRI

- 14 Spanish gipsies—mother and child
- 15 Little girl in white apron
- 16 Little girl with back comb
- 17 Spanish gipsy
- 18 Child laughing
- 19 Portrait of a girl
- 20 Fisherman
- 21 Sea and rocks, Monhegan—Fog
- 22 Maine coast
- 23 Dutch soldier

ERNEST LAWSON

- 24 Hillside
- 25 Cape Cod
- 26 Winter

GEORGE B. LUKS

- 27 Five o'clock
- 28 Girl with doll
- 29 Suter Johnny
- 30 Children of the street
- 31 Amateurs
- 32 Pagliacci
- 33 Feeding pigs
- 34 Closing café, Paris
- 35 Consul General Buenz

MAURICE B. PRENDERGAST

- 36 Marine, St. Malo
- 37 The Tower
- 38 Bathers
- 39 Beach, St. Malo
- 40 Marine
- 41 Corner of the park
- 42 Children at play
- 43 Studies, St. Malo
- 44 " " "
- 45 " " "
- 46 " " "
- 47 " " "
- 48 " " "
- 49 Crepuscule
- 50 Beach

EVERETT SHINN

- 51 The song
- 52 The dance step
- 53 In the orchestra pit
- 54 Man with umbrella
- 55 Ballet girl resting
- 56 Ballet girl tying slipper
- 57 The last song

JOHN SLOAN

- 58 Dust storm,—Fifth Avenue
- 59 The cot
- 60 Election night
- 61 Nurse girls, spring
- 62 Easter eve
- 63 Hairdresser's window,
Sixth Avenue
- 64 South Beach bathers
- 65 Pasture, Ft. Washington, Pa.
- 66 Glimpse of New York from
the Palisades
- 67 Sixth Avenue and Thirtieth
St.

A collection of sixty-seven paintings representative of American art now exhibited at the Free Public Library is well worth a visit by art lovers and by the public generally. There are many American collectors of European art who are not conscious of the existence of such a thing as American art, although they know that Whistler and George Innis and Knight, in our own generation, were Americans. To promote the interests of national art there must be popular appreciation. The artist must have his incentive as well as his inspiration. American art has languished because it has woefully lacked these essentials. Among the American people there is now, however, a genuine awakening to art, and this growing taste will, naturally, benefit and encourage home art and artists. Popular exhibitions of characteristic American art will promote artistic taste and familiarize the people with the art of their own country, as distinguished from that of Europe. The Metropolitan Museum, which so long practically ignored American art, now makes it a prominent feature of exhibition and has adopted a system of encouragement for native art that is having a wide influence. The museum, in fact, has ceased to be a mere depository for art of all kinds, and is becoming a great national school of art. In time American art will be written in large letters over its portals.

It is so natural to expect that in such a course as this such courses as technical designing, for instance, will be eagerly sought by men employed in the industry. We have it in mind to inquire who the jewelry designers are and where they learned their profession. So far as we have been able to learn they are foreigners, educated abroad. Why? The current American temper must be reckoned with; the tendency to get a result and get it quick and not to be too particular about establishing it upon stable foundations. But that is not all. A deeper reason lies in the inadequacy of the industrial schools.

The artisans of America have not had the opportunity that is furnished in France and Germany and to some extent in England.

There are those who have not learned the possibilities of art applied to industry. Their only conception of it is as painters of pictures. And there are others who are studying painting for the pleasure they get from it in the Technical School. Their work will be on exhibition with the mechanical and architectural drawings and sculptures that will be shown. The inclusion of this work should not react against the public's opinion of the institution's value as an industrial school. It will furnish a feature of the exhibition, and in this connection we may call attention to the fact that the opportunities to secure instruction in painting in this city are very limited, hence we have a sympathetic interest in this phase of the exhibition. It is the work of students and professional artists, and should be appreciated accordingly. As the exhibition was not arranged in time for us to inspect it in the gallery we reproduce a few of the exhibits secured in the school building. We were privileged to view other work of the students which will not be shown, and judging by what we have seen we have no hesitancy about saying that the work of the Technical School may be favorably compared with the work of similar institutions.

Any estimate of the success of such a

school as this depends entirely upon what standard of success is adopted. If the wages and salaries is the standard, the Technical School is vindicated. Its graduates are occupying highly paid positions and prospering in the world as well as those who graduate from other and better known institutions where education is secured during the day time instead of after the day's work is done. At the age of thirty-seven the average wage of the graduates is \$42 per week; the graduated mechanics earn \$20 a week at that age. Those who have pursued these courses to graduation are securing remuneration \$1,000 a year in advance of men in the same industries who have not had the advantage of a similar education.

(Application 21st)
contd from p. 90.

THE FINE the Optimist observes

PICTURES IN THE EXHIBIT OF "THE EIGHT"



Buen Retoro,
Madrid,
N.J.
Glacery



Child Laughing
by Robert Henri



Girl with
the Doll
by Geo. Luks

lowered out with exhibitions in Boston, Detroit, Chicago, Pittsburg and Bridgeport, Conn., coming to Newark from the last-named city. Henri, Lawson, Sloan, Glackens and Prendergast were exhibitors at the Spring Academy.

There are sixty-seven pictures in the collection, covering every modern school of study, and a feeling of bewilderment greets the first casual survey. The collection requires careful and leisurely observation, else confusion will follow. Each man's work is distinctly individual and there can be no monotony in study.

Lawson is represented by three canvases, all landscape scenes, bordering on the impressionistic. His "Winter" is one of the notable works, revealing exquisite perspective and good drawing. Figures are conspicuous by their absence. The examples of Prendergast need thoughtful study before passing judgment. A keen student of life, his studies of the beach at St. Marie breathe salt air and exhilaration. He paints with his eyes wide open, and his pictures should be studied with the eyes half closed.

John Sloan exhibits several phases of New York life, among the best of which are "Dust Storm, Fifth Avenue," and "Easter Eve." Davies' "Newfoundland," a good example of the imaginative artist, and Henri is represented by a number of figures, savoring strongly of Spanish influence.

"In the Orchestra Pit" is a warm flash of color and life by Everett Shinn, and the coloring in "The Shoppers" of Glockens are handled with skill. "Feeding the Pigs" is an example of Luks, the artist of strong humor and individuality.

The collection is a notable one, and Newark is fortunate to secure the exhibition for the coming fortnight. It will be open afternoons from 4 until 6 and from 7 until 9 o'clock each day.



Widely Shown Exhibition of "The Eight" American Artists at the Public Library

THE law passed the other day permitting this city to establish an art museum opens up an opportunity that cannot be embraced too quickly, provided that the plan for this institution is well advised. Mr. Rockwell's collection is undoubtedly a bargain at the price for which he is willing to sell it, but that does not prove it to be the best foundation for such a collection of art objects as is desired in this particular city. However, we do not wish to enter into that controversy; we prefer to call attention to an opportunity that will be given the public to view pictures well worth looking at. They will be stimulating if not satisfying.

For several weeks now we have been anticipating the exhibition of "The Eight" that will be opened in the gallery of the Public Library about the middle of next week. Reports of the exhibit coming to us from Chicago and Pittsburg, where it was shown during the winter, indicate that we are to have a display of pictures such as we have not had in a long time, if ever. There have been loan exhibitions of great merit, to be sure, but this is a show of current art, of the art of younger men, who, if they are not secessionists, are denied that title because they were never allied with the traditionalists. But they are men who see with their own eye, and who, almost without exception, have approached their artistic careers from Newspaper Row. Their eyes have been trained to see the human element in incidents; their essential features.

We have mentioned the work of most of these men in connection with other exhibitions. Henri, Sloan, Lawson, Glackens and Prendergast were exhibitors at the Spring Academy. Arthur B. Davies held an exhibition at Macbeth's a month or so ago. Luks was represented in March in a show of figure subjects at Macbeth's, where we admired his "Aunt Mary" and "Puzzled." With Shinn's work we are not as well acquainted.

Robert Henri is looked upon as the leader of this informally organized group of artists. Spain seems to have a great influence upon him, as appears in the list of paintings appended, and recently he has been showing portraits of Spanish types; his "Picador" at the Spring Academy, for instance, and "El Tango" at Macbeth's. Quite the best of his work that we have seen is "A Happy Hollander." It was described when exhibited.

But while Henri is looked upon as the leader, George Luks appeals to us as the strongest in characterization. His work is individual; no one else could have done it in just the same way. Prendergast brings a later word from Paris than the others, and if his after-Cézanne style is represented in the exhibition it is better to pay attention to his smaller canvases.

John Sloan has been spoken of as a psychologist, and also as a painter of the slums. Neither of the descriptions is accurate. He is a man who sees without looking through a microscope or asking for a scientific statement of character, and his pictures are a record of the human document. They are all the life one may find on the ordinary streets of a great American city. Lawson's city landscapes

in bold broad strokes with a modern eye for color. He has felt the influence of the impressionists.

It is a far cry from these men to Arthur B. Davies. If his imagination could but keep pace with his ideas he would hold even a higher place in his profession than he does, and yet he commands an enthusiastic audience that rates him above all other American artists.

We venture to predict that many will be startled, for a part of the work to be shown is far from conventional. To appreciate it makes a requisition on patience. It will produce confusion and perhaps dissatisfaction. But whether it is liked or disliked it cannot be ignored.

Democracy is still in the making in America. These artists have keen eyes for the obvious, for the types of men, women and children who have a large part in this making. They record the process with their pictures. They are not pictures for the over-refined, for those lashed to the wheel by the thongs of conventionalism, but they are verile and actual. They tell the other half of the world how the one half lives and plays.

Arthur B. Davies—

- 1 Newfoundland.
- 2 Girdle of Ares.
- 3 Double Realm.
- 4 Coast of Newfoundland.
- 5 Autumn Invocation.
- 6 Golden Stream.

William Glackens—

- 7 Luxemburg Garden (Sunday Afternoon).
- 8 New England, Landscape.
- 9 Buen Retoro, Madrid.
- 10 May Day, Central Park.
- 11 Coasting in Central Park.
- 12 The Shoppers.
- 13 At Mouquin's.

Robert Henri—

- 14 Spanish Gipsies, Mother and Child.
- 15 Little Girl with White Apron.
- 16 Little Girl with Black Comb.
- 17 Spanish Gipsy.
- 18 Child Laughing.
- 19 Portrait of a Girl.
- 20 Fisherman.
- 21 Sea and Rocks (small).
- 22 Maine Coast (small).
- 23 Dutch Soldier.

Ernest Lawson—

- 24 Hillside.
- 25 Cape Cod.
- 26 Winter.

George B. Luks—

- 27 Five o'Clock.
- 28 Girl with Doll.
- 29 Suter Jonny.
- 30 Children of the Street.
- 31 Amateurs.
- 32 Pagliacci.

Prendergast—

- 33 Feeding Pigs.
- 34 Closing Cafe, Paris.
- 35 Consul-General Buenz.
- 36 Marine, St. Malo.
- 37 The Tower.
- 38 Bathers.
- 39 Beach, St. Malo.
- 40 Marine.
- 41 Corner of Park.
- 42 Children at Play.
- 43 Studies, St. Malo.
- 44 Studies, St. Malo.
- 45 Studies, St. Malo.
- 46 Studies, St. Malo.
- 47 Studies, St. Malo.
- 48 Studies, St. Malo.
- 49 Crepuscule.

50 E

Everett Shinn—

- 51 The Song.
- 52 The Dance Step.
- 53 In the Orchestra Pit.
- 54 Man with Umbrella.
- 55 Ballet Girls Resting.
- 56 Ballet Girls Tying Slipper.
- 57 The Last Song.
- 58 John Sloan—
- 59 Dust Storm, Fifth Avenue.
- 60 The Cot.
- 61 Election Night.
- 62 Nurse Girls, Spring.
- 63 Easter Eve.
- 64 Hairdresser's Window, Sixth Avenue.
- 65 South Beach Bathers.
- 66 Pasture, Fort Washington, Pa. (small).
- 67 Glimpse of New York from Palisades.
- 68 Sixth Avenue and Thirtieth Street.

NOTABLE PAINTINGS AMONG THE COLLECTION ON
EXHIBITION AT THE FREE PUBLIC LIBRARY TO 97.



"WINTER" ERNEST LAWSON

"LITTLE GIRL
WITH THE WHITE
APRON" ROBERT HENRI



"FISHERMAN" ROBERT HENRI

RARE CANVASES BY "THE EIGHT"

Sixty-seven Specimens of Their
Work That Are Attracting
Deserved Attention.

An exhibition of paintings, unique and far from conventional, opens this afternoon at 4 o'clock at the Free Public Library. It is the widely-heralded representation of the work of those secessionists who call themselves "The Eight," Robert Henri, Arthur B. Davies, Maurise B. Prendergast, Everett Shinn, William J. Glacken's, John Sloan, Ernest Lawson and George B. Luks. Having had a controversy with the National Academy, these artists, nearly all of whom received their initial training subjectively and objectively in newspaper work, defected from an independent course which they have followed.

could on pg 96



Courtesy of William Macbeth.

About Pictures and Men in Local Show

PERHAPS the time will come when others of "The Eight" will refine their themes and the treatment of them as Luks has done in his portrait of Elihu Root, now hanging in the Macbeth gallery, 450 Fifth avenue. The Senator's familiar bang falls into the high light on his forehead. Luks has noted—yea, emphasized it; we hope he will modify it.

Except for this blemish, the portrait is quite worth the favorable comment it has received. The subject is presented as the keen statesman we have found him to be.

Some of the smaller canvases in the exhibition at the Public Library are among those most deserving notice. One that we have failed to mention hitherto is Everett Shinn's "Man with Umbrella." The man, a long and lanky individual, bending almost at a right angle, looks into the faces of the orchestra. His hands are thrust beneath his coat-tails. Beside him, brim up, on the stage, his hat—an old stovepipe—rests on the floor, while just beyond stands his umbrella as if it had been jabbed into the sand.

The light from the footlights shines up into the man's face; it climbs his trousers to the knees, which are so bent as to throw his thighs and body into the shadow. A bit of scenery forms the background. There is only one light in the picture; the shadows are in the complimentary color. The air and space of the stage is well indicated; the actor's pose is natural.

In "The Last Song" Shinn has reproduced again the atmosphere of the stage, although here the actress stands before the curtain. The conductor leans against his desk. It is only in restricting his canvas to the musicians' pit and the lower part of the stage that Shinn can be accused of imitating Degas.

There is a large amount of pathos in Leek's "Children of the Street." One of "the little mothers of the poor" has huddled the two younger children by her side, wrapping her old red shawl about them. Serious responsibility has been etched into her face, but the children are unconscious of it. Their faces are sad, however, and little hopefulness shines from them.

"The Girdle of Ares" is quite the best of Arthur B. Davies's pictures in this exhibition. Rugged mountains have been made to form the main perspective in a unusual manner. A lake lies in the foreground, and stretched across the canvas to the shores, is a row of struggling figures from which it is impossible to turn the head. Short daggers flying from the hands of the figures remind the forgetful that

Ares is the god of war, more familiarly known as Mars. The composition of the girdle is balanced by four couples of the strugglers, whose arms are thrust high into the air.

The colors are correct. The composition is well planned. Its defect, if any are in search of its shortcomings, is the sparseness of its imagery. It hints far more than it suggests. But let us not hunt for an opportunity to criticize; rather let us give the artist credit for what he has accomplished.

So excellent an authority as Samuel Isham says that of modern artists, "the romantic painter par excellence is Davies, and his work is as personal and as interesting as any done in the country today. Never once does he wander from his dream, his vision."

The painters of this romantic school, he had previously explained, no longer take their subjects "from Walter Scott or Byron, nor does it"—the romantic school—"delight in swan-necked heroines in ringlets; but the name, for want of a better, may stand for a revolt against the commonplaces of life. The escape from prosaic details is made not by spiritualizing them, by giving their inner essence freed from all unessential detail, nor yet by turning to the accepted beauties, worked out by a long succession of artists and consecrated by academic tradition, but rather to make a world of one's own where one may enter as into a walled garden suited to his mind and there enjoy his vision with all discordant sights shut out." Mr. Isham continues, telling us that Davies's "enchanted garden is not visited at rare intervals; it is not one of many resorts, it is his home, his retreat from which he never departs. It is a wonderful land of which he gives us glimpses—of flowery meadows and bosky groves peopled by youth and childhood. It is a world that touches the real world only remotely, choosing from it bits with the odd, impulsive likes and dislikes of a child. * * * It all has a naiveness, a belief in its own imaginings, which recall only Florentine workers, the painters of allegories and decorators of cassone."

"The Eight" Stir Up Many Emotions

OLD Adam gets his innings when his descendants are confronted by what they do not understand, causing them to dislike and resent it.

The noted and anticipated exhibition of

lege. He has to remember that the sinful old primitive has long been acclaimed the enemy of the race, and that it is not very wise to yield to him. But there are certain reasons why the pictures in this exhibition that mystify should not be resented, and it may not be out of place to mention them.

The minds of the men whose work is on exhibition are well drained. No stagnant pools of other men's thoughts lie there mirroring the visions that others have seen and that have been reproduced with pigments on canvas again and again. They not only see life as it is, but they see it with a sympathetic spirit and with an appreciation of the life that they record. They ask no guarantee of refinement or respectability; they paint it as they find it, on Sixth avenue, at Moquins, in Madison Square, at home and abroad.

The pictorial art has been at various times the language of the country. Eliminate it from the social life of Holland in the seventeenth century, for instance, and what knowledge of the times would we have? or take it away from the Age of Rococo in France and would not our information be limited? In any age pictures are necessary as a supplement to literature. One of the groups into which this exhibition may be divided faithfully records current life as it is in New York and in every other great city. The public may like to get away from the unpleasantness of the subject—it probably will, just as it likes to escape the heat and glare of the city streets—but it should not fail to respect the genius of the narrator or the cleverness of the narrative. There are pictures in the Zuloaga Exhibition with no more interesting subjects—nor more refined—yet that does not detract from the greatness of his art.

The pictures are alive with human interest and, of course, they will not receive the appreciation of those who have none of it. It is not easy to prowling amid squalid surroundings long enough to appreciate the virtues to be found there or to understand the life of those who must live there. Cut the prowling short, though, and you have not altered the conditions that remain there nor done anything to improve them. For those possessed of this human interest, however, there is more to busy their minds and hearts where population is congested than where residential areas are more spacious and these will not fail to enjoy the pictures that record the life of such of the people as are most numerous. Take John Sloan's picture, "South Beach Bathers," for instance; to some it is vulgar; to others, it is a rescript of actual life as it is lived in many places every summer's day. The world is full of just such people. There is a story, a drama and a sermon in every picture, "At Moquins."

We stroll on. Maurice Prendergast, the storm centre of criticism, is here. He paint apples, and a thumb—apparently evident.

express what Prendergast wishes to express. This painting of pictures is an audacious thing, anyway. With a few miserable pigments the artist tries to express what he sees and feels in forms and colors. As surely as God must be defined in anthropomorphic terms the artist must use his colors to form with which we are familiar. The actualism of a landscape will not make a picture unless it is full of feeling and the emotion is the artist's delight. To express it, he painted. Prendergast sees the preciousness of life in Nature and tries to express it with fluttering leaves, dancing waves, vibrant sunlight and groups of human beings. The pictures are worth what they represent, and not what they reproduce: the emotion, not the landscape, and not "The Tower." No. 37, is a very charming picture in which the water mirrors and reflects all that the sun throws against it.

We have not liked Davies's pictures as we have seen them exhibited, elsewhere, but we do not deny the richness of their color and the landscapes at the library are more satisfying than the others we have seen. No. 5, "Autumn Invocation," is such a delicious harmony that we forget the unconventionality of the human beings on the mountainside playing upon brass instruments. It is not hard to understand the glad solemnity of the occasion. Only a little imagination is required.

Ernest Lawson's landscapes will be among the most popular canvases in the collection, the "Hillside" and "Cape Cod" attracting especial attention. He is very successful in handling light and

atmosphere. George Luks's "Five O'clock," the picture of an old woman blowing her tea to cool it, is one of those gems that have made his work famous, but "Feeding Pigs" seems to be better liked. It tells a story; it is not without humor, and the boy hanging over the fence is as interesting as his hair is red. But "Amateurs" will be called rubbish. Is there any doubt, though, that they are very amateurish amateurs? Is the story less intelligible? And "Pagliacci"—where are those who have been to the opera and heard the Aborns render the Sicilian drama? Surely they will not fail to note the light that streams upon the stage where the rest of the company is witnessing the tragedy of Punchinello. There is a portrait by Luks also, "Consul-General Buenz," and the charming little picture of a "Girl with Doll" that we reproduced last week. Doesn't it tempt you to buy her a new one in place of the battered toy with a broken leg?

Of an entirely different character is the work of Everett Shinn. He is not Degas,

but he understands life behind the scenes. Forget the frame when you are looking at "In the Orchestra Pit," and note the poise of the girl looking down into the musicians' faces. Do not miss the perspective of that very green picture with the girl in the white dress or the orchestration of the green tones.

Is it not Glackens that has been called the "Dickens" of art, or is it Luks? Imagine what Dickens would have done with "The Shoppers," No. 12; "At Moquins," No. 13, or the coasters in Central Park, and you will get a line on Glackens. Whether you dislike and resent these pictures or will be patient enough to enjoy them, you ought not to let the exhibition close without looking at them more than once. But do not think that Prendergast has spoken the final word with his Czesanne technique. We will hear more of it when the influence of France upon the young artists studying there now becomes better known. Prendergast has sacrificed much in adopting it, but then, like his comrades, he has the satisfaction of being true to himself.

City Planning Exhibit In New York Armory

In many minds there are many opinions. Here is one: The city planning exhibition now open to the public free of charge at the Twenty-second Regiment Armory, Sixty-seventh street and Broadway, is the most important show that has been held this year in New York City; more important, in fact, than any other exhibition held anywhere, of which we have knowledge, since the Congestion Exhibition of last year; more important, even, than the Tuberculosis Exhibition.

One of the striking exhibits is a confession. It calls attention to the fact that since the Congestion Exhibition was held nothing has been done to improve conditions that were there shown to be disastrous. In other words, last year's

its citizens and enjoy it forever. But is a city's chief end to provide for the most healthful conditions for all its citizens, and to do this it must have town plan for the whole city and an efficient administration." The tuberculosis campaign is merely a parenthesis in such a city plan. "Remove the cause" is the slogan of modern medicine—and of modern city planning.

The exhibition is international; foreign countries in which solution of civic problems has been approached more closely, have sent exhibits of work done or contemplated. Berlin, for instance, planning to add 478,340 acres to its territory and 1,151,000 to its population, displays a plan for taking care of the traffic; the railroads and waterways; for districting the city and setting apart sections for industry, manufactures, residences, etc.; for reserving vacant areas for public uses, and for the erection of public buildings.

Cologne, Dusseldorf, Frankfurt-on-the-Main, Munich, Mannheim and the Fried-Krupp Company, Essen, are represented among the exhibitors. From Great Britain have come plans for the Manchester Ship Canal and docks; the Co-partnership Tenants have a display; Liverpool, Birmingham, Leicester, Glasgow and London tell what they are doing along this line. From far away Manila comes a plan. Cleveland's scheme of co-ordinating its public buildings is set out. San Diego, Madison, Holyoke, Duluth and other American cities, including our own, have records of their achievements and purposes.

The Pittsburg Survey displays its exhibits attractively in a conspicuous place. The campaign against tuberculosis is prominently exploited, and the local end of the city problem is set out intelligibly to the New Yorkers.

An interesting feature of the show is a display related to schools and art, suggestions for the appropriate decoration and equipment of school buildings. Famous mural decorations, such as Sargent's frieze of the prophets, are reproduced. Irving Couse contributes a large assortment of his Indian pictures. One of Colin Campbell Cooper's paintings of New York City is shown. Hugo Ballin, Thomas Watson Bell, Tabor Sears, Robert Blum and others have their work exhibited. Among the mural decorators may be mentioned Lichtenhaver, Bush-Brown, William de L. Dodge, Vaillant, Ralph Willis, Puvic d'Chevannes, Elihu Vedder and Leon Dabo.

Street lighting is another feature of the display to which much attention has been given. Lamp-posts of modern design are shown. We note with regret that no scheme related to the great projects with which this city is or ought to be concerning itself is shown. There is enough without it to prove beyond a peradventure that if a city faces a prospect of growth it cannot afford to be without a plan upon which to work now for the future. More people in this city, according to the exhibits, live in apartment-houses than in any other kind of dwelling. This will soon be true, if it is not already, of the contiguous communities. It means congestion and worse congestion every year. Congestion always presents serious problems; it cannot be otherwise.

A program with addresses by prominent persons connected with some phases of municipal improvement is carried out every afternoon and evening. The exhibit will remain until May 16.

exhibition produced no reaction. Something is wrong somewhere. Where?

The exhibition should be of no more interest to any one than to the people that read the NEWARK EVENING NEWS. It is not too late to put in operation a plan for the development of Essex County or Newark or the Oranges, and it is not a moment too early. Are the people apathetic and will this exhibition stimulate them to take an interest in this matter? That is the question.

"When land becomes too valuable," another exhibit reads, "it is almost impossible to enforce human rights against property rights." How true that is! There is the matter of the Passaic watershed and the potable water problem; an apt illustration. Such a time is tragic; right versus right; as the Earl of Erroll recently said, is the real tragedy of life. Right versus wrong is simply a fight. Tragedies may be averted if the attempt is begun early enough. The exhibition under consideration emphasizes this fact.

Here is another pregnant exhibit: "It is not a city's chief end to be 'stung' by

AT THE LIBRARY

Local Organizations Will Furnish Prizes and Assume General Management of Display.

CARTERET BOOK CLUB'S PART

The second exhibition of printing to be held at the Free Public Library will begin on Monday, April 12, and continue until Monday, May 3, inclusive, including Sundays. A larger and more varied exhibit than at the previous display seems assured. It is to be conducted under the auspices of the Master Printers' Association, of this city, and Newark Typographical Union, No. 103. These organizations will furnish the funds for the prizes, to be eight in number, four for each of the two classes. Besides competitive exhibition there will be a general display of printing, both plain and in colors, and also pictorial work in Newark, to be under the supervision of those arranging the competitive section. Another division of the exhibition will be a display of rare and beautiful books lent by members of the recently organized Carteret Book Club, to be shown in glass cases.

A feature of unusual interest in this year's exhibition will be the display of fine art printing, in colors, and of various printing novelties made by local concerns. The management will have men on hand to explain the various exhibits and to answer questions asked by visitors. The hours when the exhibition will be open, on all days of the week, including Sundays, are from 4 to 6 in the afternoon, and from 7 to 9 in the evening.

Both the competitive and general exhibitions, exclusive of that of the Carteret Book Club, will be open to all printers, whether members of the union or not. The following statement has been issued from the Library:

Instructions to Competitors.

1. Cover of a pamphlet advertising a summer hotel. Paper, white, or any color. Size of paper, 8x11 in. Size of type page, 5x8 in. Inks, black and one or more colors. Union label, ornaments, rules, designs, decorations, borders, etc., original or other, permitted.

The text: "The Country Life Hotel, on the summit of Whatcheer mountain, Sussex county, New Jersey. Elevation, 1,500 feet above the sea. Three hours by rail from New York city. Fishing, rowing, bathing on Crystal Lake near by. Open, May 15 to October 10, 1909."

This text can be arranged, paragraphed, capitalized and punctuated as competitors may choose; but all the words given, and no others, must be included.

2. Certificate of graduation from the Eighth Grade of the Longfellow Public School. Paper or cardboard of any desired color may be used. Size of paper or cardboard, 8x11 in. Size of type page, as competitors may choose. Spaces must be left for the name of the person who is to receive this certificate and for the signatures of a principal, a superintendent and a teacher. Black and red inks only. Union label, ornaments, rules, designs, decorations, borders, etc., original or other, permitted.

The text: "This certifies that has satisfactorily completed the Course of Study in the Eighth Grade of the Public Schools of the City of Newark. She is especially commended for her work in Arithmetic and English. Newark, New Jersey, February 12, 1909. Superintendent. Principal of the Longfellow School. Teacher."

Words must stand in the order given, but may be capitalized and paragraphed as competitors may choose.

The above competitions are open to all journeymen printers of Newark.

Examples offered for the competitions must be delivered at the Public Library on or before 10 P. M., April 9, 1909. Any competitor can offer examples in both competitions. No competitor can offer more than two examples in any one competition.

Every example when delivered must have plainly marked on the outside of its wrapper some word or symbol, and the same word or symbol must be marked on the outside of an accompanying sealed envelope. Within this latter envelope competitor must have placed a slip of paper bearing this same word or symbol, his name and address.

This section of the printing exhibition will be under the auspices of the Master Printers' Association of Newark and Newark Typographical Union No. 103, which will jointly furnish funds for the prizes.

The prizes for each competition will consist of the following: First prize, \$25; second prize, \$15; third prize, \$10; fourth prize, a book on printing, by Charles Thomas Jacobi, entitled, "Printing; a practical treatise on the art of typography as applied more particularly to the printing of books." Last edition.

The samples submitted will be hung on screens in room 3, on the third floor of the library.

The second section of the exhibition will consist of fine and rare books, lent by members of the Carteret Book Club of Newark. These books will be shown in glass cases.

The third section of the exhibition will include examples of fine printing, both plain and in colors, and also pictorial work done in Newark shops. It will be under the same supervision as the competitive section.

The hours of opening will be 4 to 6 and 7 to 9 daily, including Sundays, April 12 to May 3, inclusive.

THE FREE PUBLIC LIBRARY.

J. C. Dana, Librarian.

In Studios and Galleries

The plan to establish an art museum in this city has been advanced a step by the organization of the Newark Museum Association, of which former Governor Franklin Murphy has been elected president. It will soon be in order to decide what kind of a museum this is to be, and about the purchase of the George Wells collection of Japanese art objects.

The exhibition was shown at the Public Library only a short time ago. It is an interesting collection and undoubtedly worth much more than the owner will accept for it from the city. As an investment the purchase can hardly be criticized, but is it of investments or museums that the new association is thinking?

The museum is not a money-making enterprise. It will never have money enough to make speculations, if the purposes of its origin are well served; indeed, it will never have money enough to secure such a collection as it wishes, for there is no limit to the spending of money for objects of art appropriate to the place. It has—and for this we cannot be too grateful—the very great advantage of starting without a heritage of ill-advised purchases and unwisely accepted gifts. The opportunity to start with an empty room and create an institution fitted to the needs of this particular community should be viewed as a responsibility as well, and the directors of this enterprise cannot give too careful consideration to the initial purchases and to the construction of a scheme in accordance with which future purchases will be made.

We venture to suggest that living things will prove more valuable in this instance than dead ones. Current and contemporary art will be more instructive and inspiring than that of a past era and another continent. Until a variety of fields have been covered with single specimens of distinguished merit the city ought not to lock up so large a portion of its available resources in a single collection. It would be quite as reprehensible as to start a library with a set of the works of the Patriotic Fathers.

CIVIC AND THE ART

As the Optimist observes them.

A Screen of Mounts and Various Exhibits on View at the Library

DISSERTATIO JURIDICA
INAUGURALIS

CONTRACTU
Emptionis & Venditionis,

QUAM

FAVENTE DEO TER OPT. MAX.

Ex auctoritate Magnifici D. Rectoris,

D. GERARDI NOODT, Juriconsulti,

& in Academia Lugduno-Batava

Antecessoris Ordinarii,

NEC NON

Amp.issimi Senatûs Academici Consensu, & Nobilis-

sime Facultatis JURIDICÆ Decreto,

PRO GRADU DOCTORATUS,

Summisque in Utroque Jure Honoribus, & Privilegiis

ritè ac legitime obtinentis,

Publico Examini submittit.

WILHELMUS JOHANNES VAN MIDLUM,

Amstelred. Batav.

Ad diem xi. Julii loco horisque factis.



Seventeenth
Century
Title
Page

Printer's Marks.

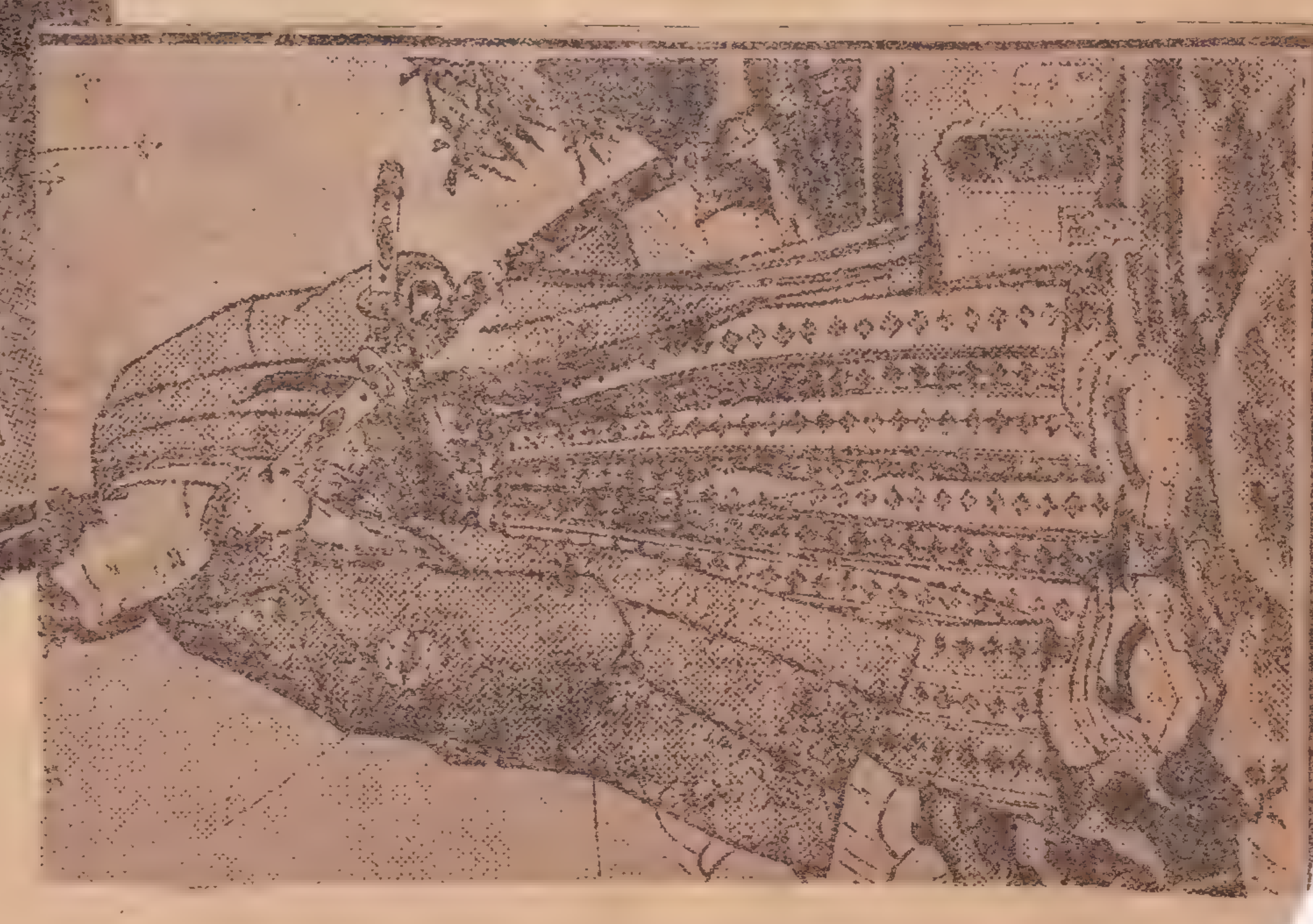
A Screen
of Mounts



Etching



*Book
water.*



The Material Side of Making a Book

To the ordinary man, when he reads a book, there comes little thought of the material side of the process of supplying the world with literature. If the paper is poor and the printing indistinct, he complains, to be sure; if the binding is fragile and breaks, or stiff and stubborn, he may become exasperated, yet he pays comparatively little attention to the fine art of bookmaking.

There are those, we are told, who do not read books, yet who find a pleasure in seeing their bookcases filled with handsomely bound volumes. These, we judge, cannot really appreciate many of the fine points of the art.

The old time compositor, who graduated from the type case to the make-up tables before typesetting machines were invented, scans a proofsheet and blames the machine for the degradation of the typographical art, while he credits it with improving the morale of the trade, but that is another story. The machines were invented for economy and to meet modern demands, but hearing the old compositor talk one is apt to conclude that pride of craftsmanship has been lowered by speedy composition. Working with modern machines, of which there are several, a compositor sets six or seven news columns of copy a day; perhaps six or seven times as much as the hand-setting compositor of an earlier day. He is anxious about the quantity of the output. The fever of haste gets into his system and the little niceties of composition are neglected. To use a simple illustration, he fails to discriminate between such words as "delighted" and "pleased," carrying the "ed" over to the next line, when it is more convenient, whether it is a separately sounded syllable or not, instead of justifying his line with thin spaces and crowding the unsounded "ed" into the line to which it belongs.

With all that may be said in criticism of the speedy composition demanded by a rushing age and many editions, the art of printing and of making books thrives, and this divagation has been indulged in to rivet attention to the matter and to the exhibition at the library that was noticed in another column last week.

The book, viewed as a work of art and without regard for its contents, is a picture framed by the cover; in some instances the wrapper is the frame, or, perhaps, it may better be likened to the shadow-box in which the picture is enclosed. The picture itself, or the book within the covers, begins with the title page, or frontispiece, if there is one. Tables of contents, lists of illustrations, prefaces or forewords, dedications, the subject matter, headings of chapters, illustrations and head and tail pieces compose the picture.

The art of bookmaking takes account of all these things, and, while one will find much to interest him in the exhibits culled from old books, he cannot fail to notice the progress toward perfection made in this field in modern times. In fact, the well made book of to-day is one of the best expressions of the artistic spirit that seems to be renaissance in this country, in this, the twentieth century, and an expression of the larger idea that widens the horizon of art to include the creation of the beautiful in other ways than by painting on canvas and water-color papers.

The exhibition makes no such popular appeal as a gallery full of pictures. It is retrospective, and in every retrospective exhibition there will be many things that are of interest only because of their relations to other things. The early pictures of Wyant or Carlsen, for instance, are interesting, as indications of the growth and improvement the man has made, although they may be very unsatisfying of themselves. So we listen to the compositions of Grieg and look at the paintings of Velasquez, done in the first, second and third manner. It is a student's interest, not a popular one, and the exhibition at the library is one for students, for librarians, for book-lovers, for craftsmen, that will please the public but slightly.

Thirty screens decorated with exhibits have been set up in the library, one of which is reproduced on this page to-day to show

we photographed the material rather than make up a screen that included nothing but the materials belonging to a book.

A complete set of exhibits contains 150 mounts, illustrating forty subjects, while the screen photographed was decorated with but twenty-one mounts, representing eighteen subjects. Beginning at the top and reading from left to right they are as follows: Manuscripts, water-marks, title pages, printers' marks, head and tail pieces, contents, wood engravings (3), copper engravings, etchings, mezzotints, steel engravings, lithographs, photogravures, zinc etchings, half tones, book plates, book wrappers and book bindings (2).

In addition to the mounts named above the complete sets include those illustrating binding material, book cloths, book leathers, lining papers, cover papers, book types and papers and block printing—the kind that is used in the comic supplement—colored prints, display printing, pamphlet covers, etc.

The Elzevir title page, dated 1698, is one of the choicest exhibits in the collection. There will be one in each of the twenty sets and also an Aldus type page, dated 1638. A mount of large old title pages of the late seventeenth and early eighteenth centuries is also a feature of each set, and a worm-eaten type page, dated 1589, in which the progress of the book worm is only too apparent.

For those who must look at pictures to be interested there are etchings by R. Swain Gifford, Gery Bichar, Dawson and Philip Gilbert Hammerton; mezzotints by Sartain, wood engravings by Wolff, Timothy Cole and the Japanese artists, and other wood engravings after Dore.

Those who wish to inquire more deeply into the matter of making books and the development of the art will find plenty of opportunities for enjoyment, lingering over the book covers collected from various countries and eras. The library has collected a large amount of excellent material. It is arranged in an orderly manner and displayed effectively. It is worth much more than a hasty glance.

Call
AUGUST 29, 1909.

MEN AND AFFAIRS.

Otto H. Bacher, an American painter, etcher and engraver, who died recently at his home at Lawrence Park, Bronxville, N. Y., was one of those who helped make possible the permanent exhibit illustrative of the arts, methods and processes of reproducing pictures, which has been established by a friend of engraving in the Newark Free Public Library. About two years ago, when this exhibition was being brought together, Mr. Bacher was recommended by Mr. Draper, of the Century Company, a resident of Newark, as one who could supply a careful and accurate exhibit of the process of etching. Mr. Bacher was applied to. He took up the work and gave it a great deal of thought and time. He made a little sketch of a scene in the Bronx; from this he made a series of plates illustrative of the several steps of the process, and printed etchings from the several plates in the several stages. All these are to be seen in room 1 on the fourth floor of the Public Library. Mr. Bacher was a member of the Society of Illustrators, Painters and Etchers of London, and was elected to the American National Academy in 1906. He received a silver medal at the Louisiana Purchase Exposition at St. Louis in 1904. The library has his recent book on Whistler, with whom he was intimately associated in Venice years ago, when Whistler was making his wonderful etchings of that city.

MAY BUY LETTERS OF LORD LYTTON

Written to Famous Actor Macready About 1840 and Now Offered to Carteret Book Club.

EXHIBITION OF RARE BOOKS

At a meeting of the Carteret Book Club in the Free Public Library on Friday night, a proposition to purchase a hundred manuscript letters from the eminent English author, Bulwer-Lytton, to the famous actor, William Charles Macready, about 1840, was considered. It appears that when Macready was at the height of his fame as an actor, and Lord Lytton had reached no small eminence as a man of letters, the suggestion was made that Bulwer write plays for Macready. The correspondence the club has under consideration for purchase has to do with the writing of "The Lady of Lyons," Riche-lieu and other plays, and by means of the letters one may, in a sense, see the well-known dramas grow. The letters throw interesting light on Bulwer's character and upon his methods of literary composition, as well as giving one a forcible impression as to Macready's attitude toward his art. If published these letters would undoubtedly be of great interest to many students of the drama as well as to hundreds of others. A special committee will make a final careful survey of the manuscript and within a short time report to the board of directors, which, the club decided on Friday night, shall have power to buy the collection if it sees fit.

The Carteret Book Club is considering the advisability of publishing certain note books of Washington Irving about his travels in Scotland and Wales, and will no doubt shortly come to a decision with regard to them.

It was decided to hold an exhibition in the Public Library about November 15, of a collection of books and manuscripts relating to Tennyson, from the library of Mr. Arnold, of Nutley, a member of the club. Mr. Arnold has been collecting Tennyson material for fifteen years, and some of it is of very great rarity. One interesting item in this collection is a galley proof of the "Charge of the Light Brigade," with proof corrections by Tennyson. No elaborate catalogue will be gotten out for this exhibition, but each piece will have a card quite fully explaining its nature and importance.

With this exhibit will be shown also a collection of editions of Omar Khayyam from the library of Vice Chancellor Howell. Omar has been one of the subjects on which Vice Chancellor Howell has been gathering material for many years. His collection numbers about 180 editions of Fitzgerald, thirty editions of other translations, fifteen or twenty editions in other languages than English, with interesting books about both Fitzgerald and the Persian poet.

A committee on these exhibitions was appointed, consisting of E. N. Crane, chairman; H. H. Dawson, Joseph F. Folsom, Andrew Van Blarcom, Henry G. Atha, Samuel Leber, Wilson C. Ely and W. H. Arnold.

The club, which was organized early in the year, has sixty members, chiefly residents of Newark and neighboring places. The membership is limited to eighty.

NEWARK SLOWLY AWAKENING TO ITS ART OPPORTUNITIES

Call

Aug 24 '9

Louis H. Sullivan to the American Craftsman of June, 1906: "You are, so are your buildings, and your buildings so are you. Each is the portrait of the other. Do you see architecture a thing of books—of books? No, it is always of its present people. * * * Is then this Democracy? This architecture shows, ah, so clearly, the decline of Democracy and a new growth of feudalism—sure sign of a people in peril! This architecture has no guiding principle, nor have you a lucid guiding principle, sorely which you now need it. * * * In these things the dollar is vulgarly exalted, the dollar you place above men. You are it twenty-four hours each day. It is your god! These buildings show lack of great thinkers, real men, among your architects; and, as a people, you are poor great thinkers, real men, though you are in your extremity, are in dire need of great thinkers, real men."

Then a writer in the St. Louis Globe-Democrat says: "We have been whipped by the red of satire and calumny by French, Italians, Germans and other Europeans, because of our lack of artistic possessions, and our inclination, apparently, toward nothing but the commercial life. This was a blind way of putting the truth that we were young, were living in a largely undeveloped country, and were engaged in building our homes before we began the work of decorating them. But we have got beyond the hardening stage. We have time to think about other things than winning the garden from the wilderness, constructing railroads, and fitting nature to the needs of man. Twenty-five years ago the idea of art collections in public schools was absolutely unknown, and ten years ago only a few art enthusiasts had grasped it; to-day it has adherents everywhere and opponents nowhere."

Eight years ago there was not an art collection worthy of the name in local public schools. To-day it is estimated that the value of the collections installed in St. Louis schools alone amounts to nearly a hundred thousand dollars. The collections are, of course, largely composed of casts and prints, but they are casts and prints of the masterpieces of the world."

The public schools of Newark are expressing much of the public taste in that they begin to show tinted walls, artistic decorations both within and without the buildings as speedily as public money will permit. Casts, pictures and objects of art have become a necessary equipment of the schoolroom. And the trend toward emphasis on fundamentals in art education is manifest in the frequent exhibitions of children's work held in schools and public buildings of the city. The teaching of drawing and use of paints for the sake of making pictures is almost laid aside for the broader teaching in arts and crafts.

This reaches a practical climax in the Fawcett Free Drawing School, now Academy street, soon to properly housed in a new building. There the training in craftsmanship is the main thing of all art activities. There are classes in which all departments of industrial art are taught by enthusiastic men and women. It is self evident that Newark's citizens will reap untold benefits from this kind of an art school so necessary in a city which is the centre for such industries as gold and silver-smithing and where practical art goes hand in hand with prosperity. Such a school may in time take the position of public art adviser. Women when decorating their homes, refurnishing or planning banquets, fetes and entertainments will apply for assistance at once to this art centre. The greatest art authorities of our day will speak to Newark audiences under the auspices of this school, and Newarkers will feel that into their daily lives is coming the great art which is the life of the world.

The Public Library has established one ideal for civic architecture in the minds of the people, since all public buildings must hereafter stand comparison with it for beauty in structure and adaptation.

ness. No other public building in the city has demonstrated such a possibility before.

The collection of art books is advertised widely. Lists are printed of books in special departments of art, such as house building, interior decoration, Gothic architecture, sign painting, mechanical drawing, historic ornament, Japanese art, American art, Chippendale furniture, rugs, stained glass, etc. These are liberally sent abroad to interested groups of citizens. A bulletin is issued monthly and sent out through a long mailing list to attract attention to the new art books added, and the articles in current magazines which have a bearing on art topics.

Designers, art workers, art teachers and pupils are in close touch with the library and every effort is made to put material of the right sort in direct contact with the artisan and artist. A lending collection of pictures has been built up to fine proportions. It contains every grade of picture, from unmounted cheap reproductions taken from the current papers to valuable etchings and engravings. These go out by the thousands.

A generous citizen has made it possible for the library to build up an exhibition of reproductive processes employed in picture making. A gallery is devoted to this, and the student may see an engraving, a woodcut, etc., from start to finish, with all the tools employed in the process.

There is hardly a craft employed in the making of books, from printing, paper-making to binding, which has not its regular exhibition in the library.

The fine arts committee arranges for a number of exhibitions of paintings annually, the standard of excellence being exceptionally high.

The library offers its hospitality to art societies to meet in its study rooms, and the books needed for consultation are placed at the disposal of the members. The library has become a centre for all inquiries of an art nature, because of the books of reference on such topics—art annuals, year books, etc.

The new movement to establish a museum association in Newark has begun in splendid fashion. The fine collections now in charge of the public library will be handed over to the association and for a time probably housed in the library and cared for there.

The Artists' Club, which sprang from the old Sketch Club, has a large membership and hopes become part of the substantial art atmosphere of the city's life. The hope is that a working civic art committee will be the active centre of this organization. There is a large membership of laymen and a student body of men who work evenings and a small body of women who use the studio in the daytime.

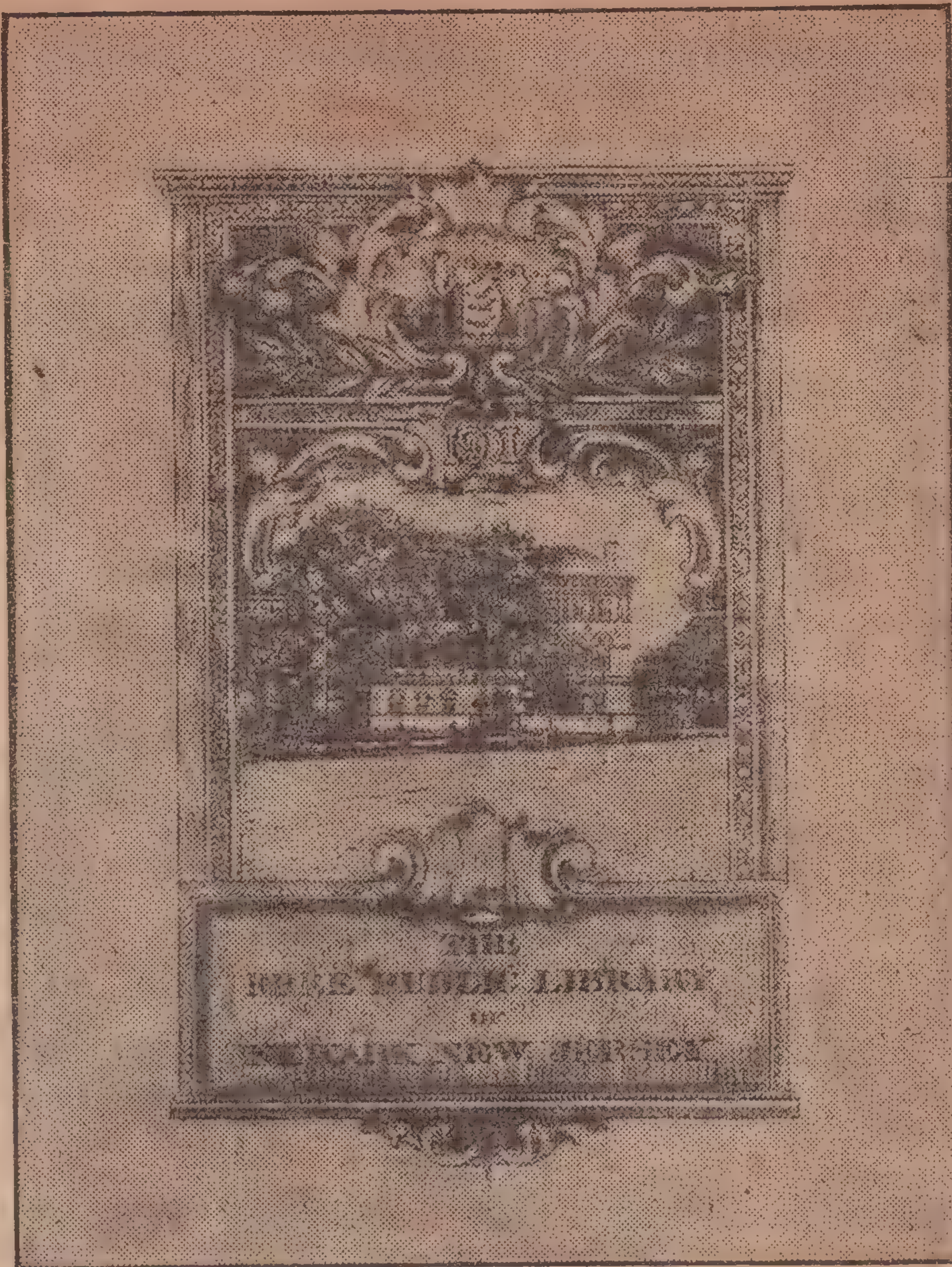
The Ceramic Club of women artists meets regularly at the Public Library for criticisms from a prominent New York teacher.

The architects exhibit occasionally as do the camera clubs.

So far, this is what Newark has to show in art activities outside of features which have a commercial phase, such as the beautiful work manufactured in Newark in the jewelry establishments (which enjoy more than a national reputation) and the several houses which reproduce lithographs of rare excellence for calendars and other advertisements.

It is not a big showing for such a prosperous city, but it means that we are awakening to our opportunities.

MADE BY A NEWARKER



Mr. Arthur N. Macdonald, of this city, has just completed a copper plate engraving of a bookplate for the Free Public Library. The design is in the form of a tablet, bearing in the centre a picture of the library building and above it in figures "1901"—the date of the completion of the new building—the words "Literature, Art and Science," and the Seal of the State of New Jersey.

Mr. Macdonald, whose skill as a copper plate engraver and as a designer of bookplates has been noted before in the Sunday Call, gained his first lessons as an engraver on silver. As he attained skill in this work and became more interested in design he found he was aspiring to become an artist as well as a craftsman.

He studied copper plate work, learned its technique, saw that in it there is a field for one who has some talent and an abundance of perseverance, and finally found it possible to devote all his attention to engraving on copper and chiefly to book-plates.

Since the death of Mr. E. D. French, the most famous-American book-plate engraver of recent years, Mr. Macdonald

has been commissioned by Mrs. French to engrave several designs which Mr. French left. This shows how Mr. Macdonald is regarded by experts, though, being a modest man, he does not himself feel that he is more than at the beginning of work in his chosen line.

Mr. Macdonald became interested in the Newark Library's collection of bookplates several years ago and said he would like to have an opportunity to design a plate for the library. Many discussions as to its style and contents were held, many trial sketches made, until at last it took its present form.

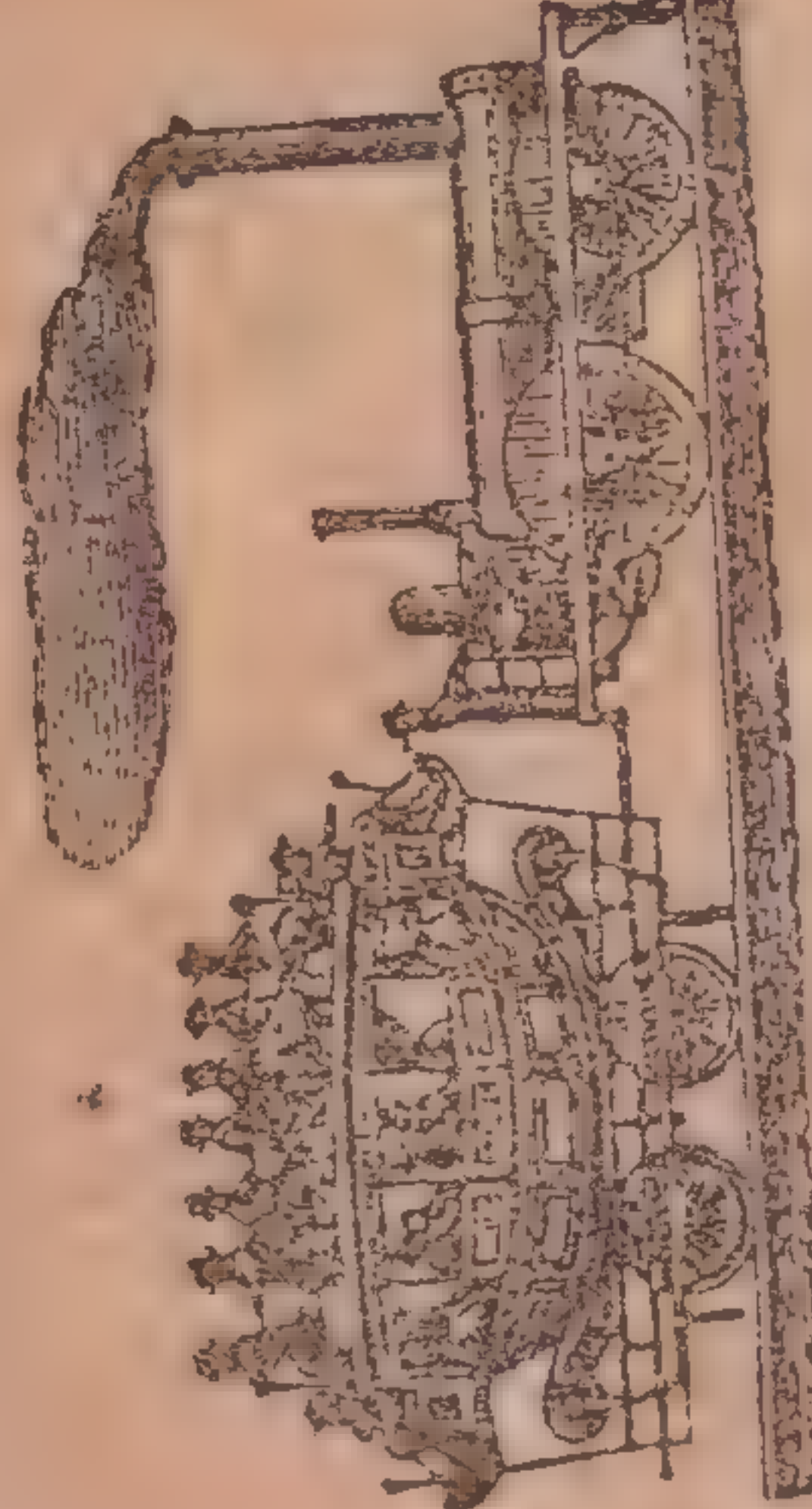
When the book plate was completed Mr. Macdonald gave to the library the entire set of the trial proofs and coppers which had been made during the process of completing the plate. These are mounted and shown with other similar series in the library's permanent engraving exhibit. Many other examples of Mr. Macdonald's work have also been presented by him to the library's engraving collection and later in the year these will all be displayed, thus giving those interested an opportunity to see what is being accomplished by one of Newark's most skilled artists.

...CALL, NEWARK, N. J., OCTOBER 24, 1909.

EXHIBITION THA MADE BY NEW

WILL SHOW PROGRESS RK IN A HUNDRED YEARS

Will Be Held at the Public Library Next Month—Pa
ular Attention to Be Paid to City's Development Alc.
Industrial Lines—How Apprentices Were Bound in the
Early Days—Loans to the Exhibition Invited : : :



A MORRIS AND ESSEX
TRAIN OF 1836.



SETH
BOYDEN



HOUSE THAT ONCE STOOD WHERE THE PUBLIC LIBRARY NOW IS.

Among the quaint old documents to be shown, will be an indenture bearing the date 1817;

not contract; from the service of his said Master he shall not at any time absent himself without his



THE STEAMBOAT PASSENGER IN 1839.

Preparations are rapidly nearing completion for an interesting exhibition, devoted to show the progress made by the city of Newark in the last hundred years...

In addition to the above, there will be exhibited along the lines of the exhibition, which is directly in charge of Miss Helen Peter Dodd, will be arranged on the third floor of the building...

with which one Ezra Sayre, a sixteen-year-old lad, was apprenticed to William Rankin. Here is a copy: This Indenture, made this sixteenth day of August, in the year of our Lord one thousand eight hundred and seventeen...

readily obey, hurt to his said Master at any time he shall not do nor willingly suffer it to be done by others but of the same to his power forthwith give notice to his said Master; the goods of his said Master he shall not embezzle or waste...

and it is expected that the manufacturers themselves will find something of interest and profit in that phase of the affair which applies to the industrial development of the city. As much as possible of what Newark has done in the hundred years between 1809 and 1909 in industries...

Maps showing how the city line of Newark has been gradually extended, pushed outward in every direction by the natural growth of the town, will show the steps by which the New Jersey metropolis has reached its present large area.

market squares and various other city land all clearly designated. The "Shoemakers' Map" will be of special interest in this connection, showing as it does Newark's extent when the city began first to "make things" to sell to other cities.

Photographs showing the old Delaware, Lackawanna and Western Newark station before the road was elevated and the Roseville station before the line was depressed there, will tell what strides the railroad has made for the betterment of Newark, and there will also be shown an old Pennsylvania Railroad station before the tracks were elevated.

Much is to be made of Seth Boyden and his influence on manufactures, not only in this city but throughout the country. A fine old bust, which was moved some years ago from the offices of the Newark Board of Trade to the Library, and which is now regarded as one of the

leave, but in all things as a good and faithful Apprentice, shall and will behave and demean himself towards his said Master; and the said Master the said Apprentice the said trade, mystery or occupation of a Hatter shall and will teach or cause to be taught well and sufficiently in the best way and manner he can; and shall also find the said apprentice three quarters night schooling and Thirty Dollars a year which sum of Thirty Dollars is in lieu of all compensation.

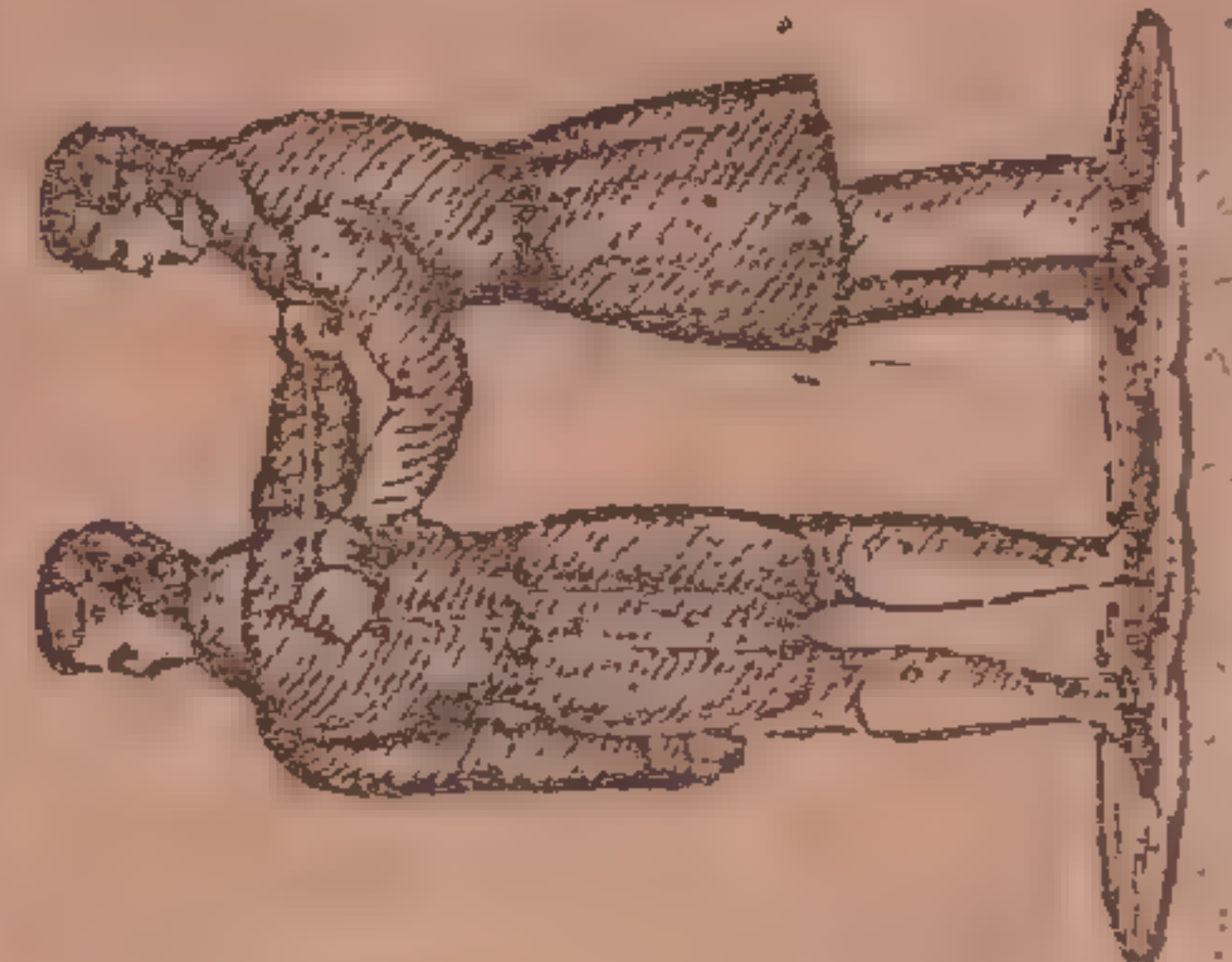
Signed, Sealed and Delivered In the Presence of Ezra Sayre Moses Sayre Wm. Rankin John Ogden Jacob Day

The Indenture, now the property of the Library, has been framed, and is kept among the Library's treasures.

treasures of that institution, will be shown. There is also to be shown a fine oil painting of the famous Newark inventor and a large photograph. Among relics to be shown in connection with his invention will be one of his original business cards, the same one which was exhibited at the World's Fair in Chicago.

What will probably prove of singular interest to the older residents of the city will be the collection of old directories, dating from 1835, these being the property of the Library and showing quite as conclusively as the maps the tremendous strides Newark had made from year to year, from decade to decade.

NEWARK'S ADVERTISEMENT IN THE FORNIES.



owns and will show a copy of the Sentinel of Freedom for 1823 and a rare old catalogue of the Newark Academy when it stood on the site of the present post office. There will be an oil painting of the original farm house which once stood where the library stands now and a photograph of the big Ward house which immediately preceded the library site.

In the industrial section will be many photographs of the New Jersey, some of them famous all over the world. An effort will be made to show the immense scope of the work of these factories, whose output is valued at \$175,000, and the conceivable variety of their products.

One of the most attractive sections of the exhibit will be the series of old Newark sketches done by one of the Sunday Call artists some years ago and presented to the library. These depict certain of the stirring scenes connected with the settlement and history of Newark, and carry one back forcibly to the olden days when Newark was still a small colonial town.

The Shade Tree Commission will have a special exhibit, and many fine photographs will show what Newark has done in the way of making beautiful her busy thoroughfares. There will be statistics also to show the numbers of trees planted under the direction of that commission and how much goes to the care and protection of the trees and shrubs.

Booklovers will find much to absorb in a goodly collection of books, including the Newark imprint.

In onore del
COLUMBUS DAY

Il Bibliotecario di questa Pubblica Libreria On. John Cotton Dana ci informa, e noi di buon grado pubblichiamo, com'egli ha indetta una "Esposizione Columbiana" nei locali della suddetta Libreria riflettente la vita, le opere ed i viaggi di "Cristoforo Colombo" e consistente nell'esibizione di libri, carte e dipinti

allegorici al Grande Scopritore e che riguardano le principali città e le arti belle italiane.

Quest'Esposizione durerà per una settimana a principiare da martedì 12 and.

Noi siamo sicuri che i nostri connazionali sapranno profittare di una opportuna ed istruttiva occasione, che tutto si riferisce alla gloria ed al prestigio del nostro paese.

*L. O. H. G.
Oct. 12, 1904.*

NEWARK EXHIBITION OPENS ON MONDAY

Century of This City's Growth
to Be Illustrated in Free
Public Library.

Invitations to the exhibition at the Free Public Library, showing a century of Newark's growth, were sent out yesterday by Librarian John Cotton Esq.

The exhibit is open to the public at large, and will show the development of the city from 1809 to the present time.

What the city has done will be shown from four separate angles. Historical, geographic, civic and industrial. There will be photographs, paintings, newspaper clippings, pamphlets, books and money that have bearing on the early days of the city and many interesting souvenirs will be shown of men and events.

Although historical Newark will be given a prominent place, the city as it stands with its output of goods valued at \$175,000,000 and 253 branches of manufacturing that employ 60,000 wage-earners will be featured as well. A part of the exhibit will be given up to a showing of some of the manufactured products that are placed on the market from this city's varied plants.

Miss Helen Peter Dodd will have charge of the exhibit, which will be held on the third floor of the library, study room 3. The material for the exhibit has been sent by friends of the library.

Another feature will be a section given over to the work of the various city departments. This will be exhibited by means of illustrations.

There will be a special exhibit of the Shade Tree Commission. Pictures will be exhibited showing the beautifying effect of trees.

There will be maps showing how the city's area has gradually extended from the small limits of 100 years ago to the present area. Interesting among these will be old maps showing the allotments made to the early settlers and the spaces provided for church property, market squares and various city lots.

The exhibition will open Monday and continue until the 14th. The hours of opening are from 9 to 5 o'clock in the forenoon, and from 7 to 9 o'clock in the evening.

EXHIBITION NEWARK'S RAPID ADVANCE.

At 3 o'clock Monday at the Free Public Library there will be given an exhibition of what Newark has done geographically, historically, civically and industrially since 1809 to the present date. The exhibition will be under the supervision of Miss Helen Peter Dodd, and will be held on the third floor in study room 3.

The instruments used to enlighten the public on the growth of this city during this period will be various. Paintings, newspaper clippings, books, money and other articles bearing on the earlier days of Newark will be displayed, while many souvenirs of men and events will also be shown.

Although the historic Newark and its growth politically will have a most prominent place in this exhibition, the financial advance will also be displayed. It will be shown that there is an output of goods valued at \$175,000,000 and that there are in all 253 branches of manufactories, with an employment of 60,000 wage-earners. Some samples of the manufactured products will be on exhibition.

The growth geographically will be exhibited by maps showing how, from the small limits of 100 years ago, Newark today is among the largest cities in the United States. Besides this geographic display there will be on exhibition illustrations of the workings of the various city departments.

The exhibition of the Shade Tree Commission will be held as a special affair, showing by illustration the beautifying effect of trees.

CITY EXHIBITION READY TO OPEN

Showing of Newark's Development Will Begin in Public Library Monday.

Today will complete arrangement of the different articles for the Newark exhibition, which opens Monday at the Free Public Library. Miss Helen Peters Dodd has charge of the entire exhibition.

The display will consist of articles relating to Newark, and the general exhibit will be worked out on four lines—historical, geographical, civic and industrial. Articles, curios, relics and pictures will form the bulk of the historical branch of the exhibit.

A foot-stove that burns charcoal and was used by worshipers in the old First Presbyterian Church will be an interesting article.

A great many relics connected with Seth Boyden, the Newark man who invented the process of making malleable iron, will be shown. Among them will be a painting of the man which he himself painted when young. This is lent by his granddaughter, Mrs. A. B. Crawford.

The geographical side will include maps beginning with 1666, the date that this town was settled, and running down to the present day. There will be a map dated 1806, called the "Shoemaker's Map," because at that time the making of shoes was the chief industry of this city. In the corner of the old map is a picture of a shoemaker.

A complete set of all that the library has printed about the city departments will be in the civic branch of the exhibition. There will be photographs of the city buildings and the more prominent streets.

The industrial exhibit will have a leading part. Pictures and articles will show the development of the city to the present date. Most of the things exhibited will be of modern make, however, and will merely show the passing of the century mark.

"It is remarkable how many persons have taken an interest in the exhibition," said Miss Dodd yesterday, "and one would scarcely believe that they had so many things stored away that would be of use for our purpose."

"We are very grateful to those who have lent us articles, and particularly to Walter S. Nichols, 313 Washington street, who has sent us many valuable and interesting relics and documents. Dr. W. S. Disbrow, Theodore L. Jermaseena, Miss E. D. Jacques, Mrs. Alvah W. Osmun, of East Orange, and Charles L. Colton, of the Newark Technical School, have also contributed to a marked degree. John L. Rankin, D. M. Harris, Edgar Bond, Miss Sarah Condict and a number of others have been among the contributors."

The Carteret Book Club, Composed Chiefly of New-
arkers, Makes a Unique and Interesting Purchase—
Later, the Missives Will Be Published by the Club

HITHERTO UNPUBLISHED FROM LORD LYTTON



My dear Macready
I am right about the
to the interest
would be a
if we could be
him out - certainly
His wife - his light
to admirably his
Churchman's pride
tradition for the
for the glory of
all - he could be
to the historical fabric
than he must be in
plot in which the
the stage to himself
Home in which might
the historical - I see
he must be and

FIRST PAGE OF
LETTER IN WHICH BULWER
REVEALS HIS DESIRE TO WRITE RICHARD

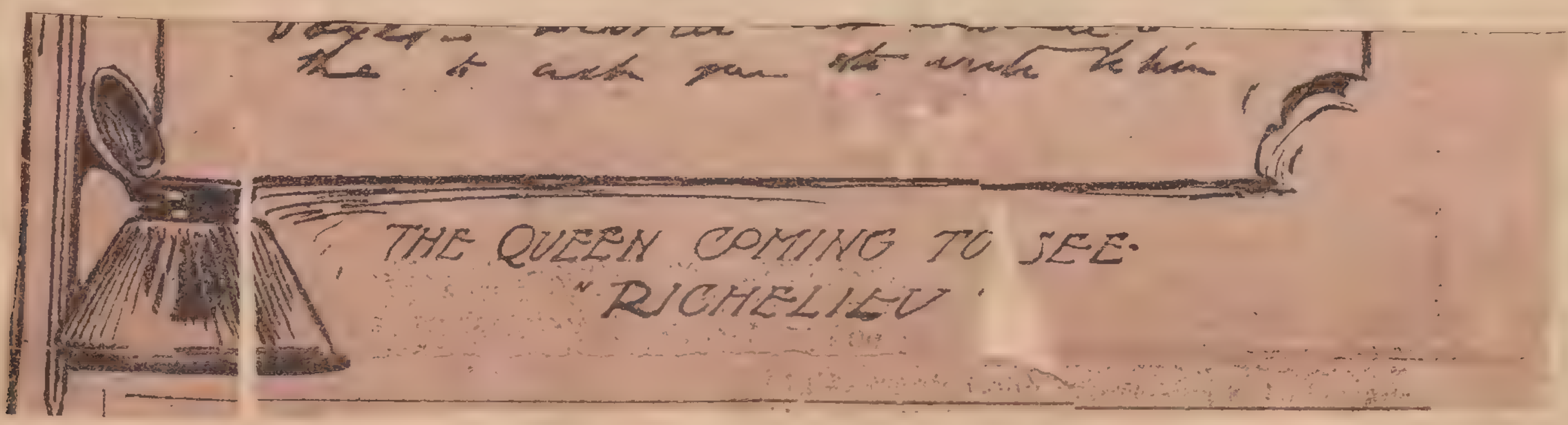
My dear humanity
I cannot devise
any change for the
metaphysical time
act 111. I would
have it to your
own strength
aspiration

May - I beg, as
to know: in the
the night of
a race who
have previously

declared themselves
my most bitter
persecutors. - They
are always found
in the shelling
pelted by the first
night of my
blows & carry
for their malignant
disorder under
the innocent
but delusive

LORD LYTTON AND THE BABY

such simple
one feels may
be dated
the youthful
nations. - who
it always
the gods -
being you
or the
enclosed to Waver



ISHED LETTERS TO MACREADY

Author of "Richelieu" and "The Lady of Lyons" Pours
Out His Artistic Soul in Confidence to His Disting-
guished Actor Friend—Side Lights on Famous Dramas

My dear Sir—
I have just received your letter. You
are for your letter. You
Plot— it is too crowded
with ideas. But Richelieu
is perfect for the stage
a good Plot to bring
with some domestic interest—
his address— which
is perfect— his
his is excellent
his is perfect
once that elevated
a new addition
of the stage— but
would with a
would have at
in which some
think to self with
each step with
this! I will not
REV.



EDWARD LYTTON BULWER

The Queen wants to read the
Play. I have ordered a copy to
be made of a sent to you at
14— will you see it placed
My dear Sir— it
The Queen wants to read the
Play. I have ordered a copy to
be made of a sent to you at
14— will you see it placed
My dear Sir— it
Lord Lytton, suggests strongly
strongly, that if possible, the Queen
should be represented first— It
might be said "By particular
desire"— without absolutely saying
that it was by Royal command
It is under load in the upper
wishes that the Queen is
coming— therefore with a hint
could be understood. I know not
how far this is possible. The Queen
will arrive at 8— I have from
learned that for her disfigurement of all his
to— the Queen will be there.

Operation of
Babies?—

HOW LYTTON ADDRESSED HIS LETTER

A remarkably interesting series of original letters from the elder Lord Lytton to William Charles Macready, one of the most distinguished of English actors, has been acquired by the Carteret Book Club. Aside from the intrinsic worth of the letters as literary souvenirs, they have an even greater specific value as an unpublished personal chapter in dramatic history, setting forth as they do the successive steps in the process by which dramas that still command as great a popularity as any in the language were gradually

artistic and practical mirror of the perfection of "acting" as critics tell us that Bulwer at genius, if you compare his contemporaries Macready. The biography of the actor is only upon the mood of the character of Ma-

ried his own opinion of "Richieu" and "The Lady of Lyons," as it has of other wholesome works that have contributed largely to its pleasure. And in these letters that passed more than half a century ago between two men who understood each other the biographer might find the wherewithal to brighten the accepted picture of the grim and haughty actor who was the direct cause of the fatal Astor place riot of 1849.

In this ingenuous self-expression of a generous though proud personality, we catch refreshing glimpses of a genial and gentle Macready, a soul filled with the purest artistic aspirations and the warmest artistic sympathies, ever ready with kindly advice and assistance for a friend. Both had artistic faults that naturally tended to accentuate the faults of the other—this pedantic thespian and this bombastic playwright—but each had artistic virtues that formed a happy combination in the expressions of their efforts in behalf of the drama.

Bulwer's Debt to Macready.

Bulwer wrote the whole of every one of Bulwer's plays. There is little doubt of that. But he would not have written them as he wrote them if it had not been for Macready. The master of stage-craft introduced an element the literary man could never have produced. It may be that "Richieu" would have been to the modern drama what "The Last Days of Pompeii" is to the modern romance if it had not been for Macready.

The Carteret Book Club was organized for the purpose of collecting and publishing interesting matter of all sorts that had escaped the vigilance of the searchers in the literary field and also for the exploitation of incidents and events specifically connected with the history of New Jersey. The letters of the first Bulwer-Lytton are its initial purchase in the line of unpublished literary relics. Within a short time it will issue its first publication—a work to be devoted to a leading American author.

The Carteret Book Club had its beginning about seven years ago when John Cotton Dana came to Newark as librarian of the Free Public Library, with ideas that have already made local history in the field of aesthetic research. With a few choice spirits such as James E. Howell, library trustee, Vice-Chancellor and book lover, he discussed the project of forming a collectors' club. The idea gradually ripened and at length found fruition in the Carteret Book Club, which takes its title from the honored name of Philip Carteret, first of New Jersey's English provincial governors.

The club was organized last spring. It has a membership of about sixty, eighty having been set as the limit. Most are residents of Newark, but there is a goodly representation from elsewhere in New Jersey and a few from other States. The president is Mr. Howell, Mr. Dana is the secretary and James S. Higbie the treasurer. The directors are Mr. Howell, Mr. Dana, Mr. Higbie, Francis J. Swayze, Joseph E. Folsom, Thomas L. Raymond and George W. Tomkins. Standing committees are the publication

committee, consisting of the Messrs. Howell, Dana and W. H. Arnold, and the membership committee, which is made up of Mr. Tomkins, Frederick F. Guild and Arthur M. Crane.

Lytton Letters to Be Published.

It is the intention of the club to publish the Lytton letters in the comparatively near future. There is a large number of them and they are in such an excellent state of preservation that it will be possible to turn practically all into print. The passages that are the hardest to decipher are those in which the writer has evidently been much in haste or in which he has written across his own lines.

Lytton the dandy is expressed in Lytton the penman. The hand is dainty and aristocratic and the page is neat, with few erasures and a notable absence of blots and spattering. If one were to go more extensively into character reading he might say that the flowing and graceful curves, with their almost feminine lightness of tracing, denoted a fluent and flowing imagination rather than vigor and profundity of thought. He might also note in little whimsicalities of punctuation the evidence of a certain modishness in those things which go to make superficialities of personality.

may be permitted to call handwriting characteristic, Bulwer-Lytton's certainly was. It is that of a poet and romanticist. One would hardly mistake it for that of a deep and original thinker.

The friendship of Lytton and Macready was undoubtedly one of the most beautiful things in the two lives. For though he was, the titled aristocrat was a very genial and generous personage. Ill health, that never deserted him, failed to dim the inner radiance of a mind that loved to dispense sunny thoughts as well as to receive their impressions. But it was not this which made secure the bonds that knitted him in friendship to the gloomy and fretful Macready. It was the knowledge that each in the other had found a person who honored art for art's sake and strove in every way in his power to find its best expression.

It was not an admiration society. There were esteem and compliment, but it was the sincere feeling that exists between two souls earnestly striving for a worthy common end. And in it both did find their best expression. What more honest and manly and modest than the letter in which the aristocrat offers to the actor-manager, struggling with the vicissitudes of an enterprise that had proved thus far a losing venture, the "hazardous experiment" of his assistance? Macready had been quietly shouldering his share of the losses of Covent Garden, one of the two greatest London theatres. The communication is marked "private and confidential."

Lytton's Offer to Macready.

"My Dear Sir:

"Tell me frankly. Do you really wish for the hazardous experiment of my assistance? I admire so much the stand you are making & I sympathize so much with your struggle—that if I really thought I could be of service—you might command me at once. I have been considering deeply the elements of Dramatic art and I think I see the secret. But I may be mistaken—nothing more probable. "However if you sincerely and thoroughly desire it—I will make the experiment and submit it to you. Act by Act as it proceeds. I am aware that in this case to be of use to you I ought to go to work soon. If you wish it I will name the time as soon after Xmas as you like when you wish the Ms. and you shall have it. But before you answer let me impress this upon you—Waive all compliment—if you think the chances are that I should not succeed it is better for you not to try and much better for me.

"I must suspend undertakings of moment and value—which I would delightfully do to serve you and the Drama—but not I own merely from restless curiosity on the speculations of that tempting adventurer—Variety—Secondly are you sure

that you shall continue your work beyond Xmas. Is it not too severe? Were you not Manager I would not be second time Dramatist. If these questions should as I predict—be not answered quite favorably—for I know I may trust to your candour accept the will for the Deed. But if otherwise tell me which you prefer Comedy or Tragedy—I think the former in itself a safer speculation, but where are the Actors?—Whatever subject I select you may depend on domestic interest and determined concentration up to the close. This letter as the attempt to which it refers would be strictly confidential.

"Wishing you all success. Believe me,
"Most truly yours,
"E. L. B.

"8 Charles St.

"Berkely Sq.

"Don't answer this till you are quite at leisure."

Lytton's Array of Names.

"E. L. B." is Edward Lytton Bulwer. The writer's full name at the time was Edward George Earle Lytton Bulwer.

The letter was written in 1837. In the following year he became a baronet. In 1844, when on the death of his mother he came into possession of the Knebworth estates, he assumed the name of Bulwer-Lytton. In 1866 he was raised to the peerage, with the title of Baron Lytton. His son, Edward Robert, author of "Lucille," retained the name of Bulwer-Lytton.

In all his letters to Macready, as in the one just quoted, the novelist-poet-orator-playwright defers to the actor-manager as his superior in judgment in matters relating to the shaping of a play for the practical purposes of the stage. In this Macready was as competent as he was in his best thespian role. His judgment in matters artistic was unerring, and he seemed to know instinctively what the public wanted and didn't want. He could predict to a nicety the effect a play would produce. Bulwer's implicit confidence in his judgment is further shown in the following letter, which has to do with the vague beginnings of "Richieu."

Beginnings of a Famous Play.

"My dear Macready

"Many thanks for your letter. You are right about the Plot—it is too crowded & the interest too divided.—But Richieu would be a splendid fellow for the Stage if one could hit on a good plot to bring him out—connected with some domestic interest.—His wit—his lightness—his address—relieve so admirably his profound sagacity—his Churchman's pride—his relentless vindictiveness & the sublime passion for the glory of France that elevated all.—He would be a new addition to the Historical portraits of the Stage—but then he must be connected with a plot in which he would have all the stage to himself, & in which some Home interest might link itself with the Historical.—Alas I've no such story yet & he must stand over—tho' I will not wholly give him up—I know Valpene well & have been often struck with the force of the very attraction you point out.

"I wish if you could lay your hands on L'aventuriere oubrato & the stories in . . . you allude to—that you wd send them down directed to be left at the P. O. Rockford.—Depend on it, I don't cease racking my brains & something must come at last. I see many subjects—but not the one which ought to be popular. You are quite right that we ought to have lightness & comedy—unless indeed—A second "Venice preserved" should ever be sent by the miraculous interposition of Apollo.—

"It shall be as you like about Foster.

"But I think on talking it over when the play is done you will see the impossibility of concealment from him.—Is there not some collection of Italian nouvelles by . . . which might suggest a plot?

"Yr ever

"E. L. B."

Macready's Fidus Achates.

Two or three words in this letter are omitted here as not clearly decipherable. "Foster," or "Forster," as the name is usually spelled, was the Fidus Achates

of Macready. . . the journalistic field, a power in British newspaperdom. He became Macready's press agent and used his good offices to "foster" the feud between that actor and the American tragedian, Edwin Forrest, which culminated in the Astor place riot, with its long list of dead and wounded. Forster's metaphorical nose was poked into every piece of business that was transacted at Covent Garden. He was one of the few Macready tolerated.

The idea of "Richelieu" develops. The playwright has found a plot and "home" interest to link with the historical. He has also had additional experience with the sagacious and sympathetic intelligence of the actor-manager and has learned to rely in even greater degree than ever upon his judgment. Not for

an instant does he sacrifice the right to construct his own lines. . . he seeks the counsel of the sage directing mind that will guide him unerringly to a correct use of the material he has collected for a master effort in dramatic building. Under dates of "Nov. 30 & Dec. 1, 1833," he writes:

Discusses Points in "Richelieu."

"My Dear Macready:

"I will send you back your play. I can make nothing of it. It seems to me that no improvement could give me outline stuff a volume enough for a 5 act play—though it would make a very pretty 3 act piece. I see nothing else at present, but shall con time to think and read for it. It is no use beginning with a plot that does not both catch my fancy or suit your notion. Only I warn you that the former object will not be effected without it be grounded on some conception that may satisfy me as an author as well as a Dramatist.

"I propose meanwhile to complete Richelieu. You can then read it as we settled to a selected few and abide by the issue. I have very little heart for it * * * But I see nothing else to be done and for anything else I have still less heart. Let me know what you mean about omitting altogether the scene at Marion de Lorme's.

"Do you mean to have no substitute for it?

"What think you of merely the outside of the House—François coming out with the packet and making brief use of Hugnet and Mauprat? Remember you wanted to have the packet absolutely given to François.

"I propose to end Act IV by bringing on Baradas at close—and a storm struggle in Richelieu—between his rage his craft & secret design—his tenderness for Julie—&c.—& at last to overpower him with all these rapid emotions that he shall fall back in their arms.

"I will answer for the effect of this to close the act & besides it will prepare for his illness in act 5—But if you don't fancy it—let me know—as it will save me much labour.

"Yrs. truly

"E. L. B."

"Nov. 30."

"If you or Foster have any scattered & desultory remarks to make—leave them for consideration as I shall have to over the whole play.

"I have thought that one of the reasons why the conspiracy & plot seemed so stiff at Act 3 is that Richelieu has the packet—and even subsequently the audience I that having the packet he can save himself at last. The interest might be greatly heightened by delaying the receipt of the packet till Act V—Thus—Scene Before Marion's House Act 2 or 3—Mauprat about to enter when he sees François—out—with Marion—& hears her to give it to the Cardinal. knowing what it is but suspecting a betrayal of the plot by François who does not recognize the dark—in his subsequent scene the Cardinal he is too agitated to it. He is arrested next day—only in Act V—when in Prison Joseph that he remembers it. Still of its importance—He gives it to who opens & rushes out with it. that recovers the Cardinal & thus this packet in Act 4 will greatly diminish the apparent desperation of the situation.

"The only objections I see to 1st Is it natural that Mauprat should delayed so long giving it—2ndly would entail the loss of some fine passage act between François & Richelieu sword may be kept in—however—If this plan be adopted—importance of the packet—throughout . . . the suspense very great. I tell more perhaps—out giving the scene before Ma

Lorme's—François may return to Richelieu to say that it has been left from him. He knows not by whom & leaves the audience uncertain till Mauprat produces it saying how he came by it. Another effect of this will be tightening the connection between Mauprat & Richelieu—Another thing I should like would be to keep Julie on the stage during Act 5—Scene with Richelieu & the king—she would augment the interest—But would this be possible. Think over what I have written and give me your thoughts. If you like what I suggest.

"I'll talk it over with you—I fear Richelieu must be settled one way or other—even if for delayed representation before I can go on with free mind to anything else. In fact in Act V Joseph may visit Mauprat to ask him what he knew about Beimghen's person as discovery of that is the last hope. Mauprat replies that he is quite ignorant of it.—Joseph gives him up for lost when he mentions the word packet—this reminds Mauprat that he had overheard Marian & François—had seized the packet which had no address—imagining it solely the exposure of the plot against Richelieu's life—I fancy I see great strength in all this—but it is too long to enter into minutiae by letter."

More "Richelieu."

Was in a Hurry With This.

"My dear Macready:

"Several persons have told me they did not understand how Hugnet got the packet & in the bustle of the scene (the guards being between the audience & Mauprat in going out).

"The words 'to Hugnet' & the previous question to Hugnet were not heard distinctly. I hope this will find you at Rehearsal and that you will make this as distinct & emphatic as possible. So much depends on it.

"Yrs in haste

"E. L. B."

This note is addressed:

"Haste and Immediate

"W. C. Macready

"Stage Door

"Theatre Royal, Covent Garden."

"E. L. Bulwer."

One can imagine the martinet Macready, who never left a detail unstudied, getting this note from the hands of a stage attache in the midst of a rehearsal. He observes the familiar handwriting, also the "Haste and Immediate," and at once breaks the seal. He peruses carefully the single sheet of folded paper, makes a mental note of the contents and returns his close attention to the rehearsal or continues the imperious directions he has been giving in his large mellow voice that can rise instantly to tones of harshness. Or else, carrying out in his own way the request of the writer, he turns almost savagely to some member of the cast and in sharp words of rebuke delivers an admonition that will not be forgotten.

Squalling infants were anything but music to the aristocratic Lytton ears, especially at the first night's performance of one of his plays. It is not difficult to imagine the manner in which the request in the following letter was carried out by the martinet:

Wants Babies Left at Home.

"My dear Macready

"I cannot devise any change for the metaphorical line act III, & must leave it to your own abrupt inspiration. May

I beg you to guard me the first night from a race who have previously declared themselves my most bitter persecutors.—They are always found in the shilling gallery the first night of my plays & carry on their malignant discords under the innocent but delusive appellation of "Babies".

Pray ordain that all such imp like a my be interdicted to the

youthful matrons—who sit among the gods—

"May I beg you to give the enclosed to Warde whose address I don't know—it requires the alteration of one word in Act V his dialogue with Julie—

"instead of 'dark—dark—dark eyes'"

"inspiring eyes."

"Yrs,

"E. L. B."

To the little cherubs that were wont to sit up aloft it would have been a great deprivation, if they could have known. The first night of "Richelieu" at the Covent Garden, with Macready in the title role, was one of the great triumphs of the English stage.

"Of all his performances," says Coleman, the actor, "I venture to think this was the greatest and most perfect creation. * * * I have never yet seen anyone approach within measurable distance of Macready in this wonderful impersonation. His smile when Julie de Mauprat sat at his feet irradiated his grim face with an angelic beauty."

What prouder conquest than royalty? To the actor-manager the author writes:

Recognition From Royalty.

"The Queen wants to read the Play. I have ordered a copy to be made up and sent to you at six—will you see it placed in Her M. Box.—Don't forget."

The note heads a letter which reads:

"My Dear Sir:

"Lord Conyngham, suggests that if possible, the omnibus would be represented first—It might be said 'by particular Desire'—without absolutely saying that it was by Royal Command.

"It is understood in the upper circles that the Queen is coming—therefore such a hint would be understood. I know not how far this is possible. The Queen will arrive at 8—I have seen Sarns (?) that he has disposed of all his boxes—Webster has written to me to ask you to write him a play for the Haymarket (?) so I hope we are getting up.

"Yrs truly, E. L. B."

Accustomed to honors from persons in high places, the fop lolled a little more languidly in his cushioned box. The gloomy man with the set mouth and the frowning brow felt no warmth from the sun of royalty. He regarded the distinguished presence simply as a tribute to art, and he felt a personal grudge toward that art for bringing him into public contrast with those socially so far above him. Success made the one complaisant and the other vengeful. Such were Lytton and Macready.

But through the warp and woof of the strange tapestry of their woven lives runs the golden thread of a pure friendship. The actor-producer is not a business man and his theatre keeps him comparatively poor, although his salary as one of the first of English actors enables him to live in a style becoming his position. He has a family to support and he performs this duty with a conscientious liberality.

His friend the author knows the circumstances and returns to him certain royalty checks. At first he hesitates to do this.

Author Refuses Royalty Check.

"With regard to the business part of

120.

BOYDEN'S WORK IN CITY EXHIBIT

Articles Relating to Inventor an
Important Feature of Public
Library Display.

WILL BE SHOWN TWO WEEKS

Nov 1, 09

In the exhibition marking the growth of Newark along historical, geographical, civic and industrial lines, which opens at the Free Public Library this afternoon prominence is given to the work of the man who is regarded as having aided above all others in the industrial development of the city, Seth Boyden, the master of many trades. To the end that a proper recognition might be given the inventor, whose statue has stood almost twenty years in Washington Park—said to be the only one in the world erected to a blacksmith—there has been set apart at the library exhibition a space for the display of documents and articles showing the wide scope of Boyden's genius.

The Boyden exhibit is one of the most prominent, if not the chief feature, of the exhibition. An alcove and two cases at the left of the entrance to the exhibition rooms are devoted to this display. A bust and two large oil paintings of the Newark inventor first strike the eye on entering the room and lead the visitor to the showing of Boyden's skill. An appeal for the loan of such articles met with a gratifying response.

Among the exhibits in the collection are letters patent bearing the signature of President Andrew Jackson for improvement in the manufacture of malleable iron, an improvement in applying the power of steam to machinery and an improved method for smelting zinc. Seth Boyden's notable achievement was the manufacture of malleable iron and prominence is given that industry. Other exhibits, the manufacture of which, on the other hand, are a telescope lens, fork, pens, watchcase and ring made from metal ore, the watchcase having been made after Boyden was eighty years old; an air gun, a razor and a miniature painting of the inventor, made by himself when a young man.

The exhibit also includes a book of newspaper clippings collected by his son, the late Obadiah Boyden, dealing with the inventor's work and life, a pamphlet published by Boyden in 1868 dealing with atmospheric electricity, a silver cup given him in 1835 by employees in his iron foundry, the inscription showing the high regard with which the man was held by the workmen.

There are also business cards of Boyden, printed at early dates, and a letter written from the Western gold fields in 1849, when the writer was seeking the metal in those historic days. Magnets of his own manufacture, rough drafts in his own writing of petitions to the Patent Office for various inventions, reproductions in blue print of the original drawings of some of these inventions, and two silver medals awarded him in 1833 and 1848 by the American Institute "for rolled zinc" and "malleable iron castings."

The articles mentioned form only a part of the collection but show the man's versatility and indicate that Boyden's work was a substantial feature in the development of the city. A sketch of Seth Boyden's life has been prepared for distribution, and the whole exhibit forms an instructive display, as well as a fitting tribute to the man.

The lenders of the principal articles in the Boyden collection are Mrs. A. B. Crawford, the only living grand-daughter of Boyden; Mrs. R. D. Bender, a great-niece; D. M. Harris, who contributed a

photograph of Samuel D. Harris, who was the last survivor of the patent leather japanners who worked under Boyden; the Newark Technical School, and the New Jersey Historical Society.

The exhibition will continue until November 14. The doors, however, will be closed to-morrow on account of the holiday attending the election.

your letter," he writes. "I can only suggest that it seems to me that the terms had better be regulated by the success. And that all I shall expect is that they may not be so estimated as to defeat my primary object—that of being of service to your enterprise."

On April 24, 1855, on receiving a payment for "Richelieu," he says again:

"I really feel many scruples and much reluctance touching the enclosure since I hear that * * * the proprietors have seized on the surplus & that after all your success you may be defrauded of its just gains. * * * Nor should I prevail on myself to do so (accept the payment) had I not an equal scruple with regard to your pride and a feeling that were it not so you might be debarred from applying for any assistance I could give you at some future period. * * * I feel convinced you will live to complete what I have so nobly begun."

Lyons was better supplied with worldly goods than Macready, but that detracts nothing from the generosity of his sentiments and makes it possible for him to assume an attitude so kindly and gracious during the delicacy of his position. He has no secret of his own indebtedness to his friend:

"I must say how much I feel your success in all the labour and zeal you have put upon the play . . . I am sure it is due to you rather than me to suc-

cess again, implying his absolute trust: "I send you the play complete—Acts I, II, & III may require a little shortening but I am a master at that."

Made a Present of Two Plays.

Not content with returning royalties, Bulwer made a present to Macready of "The Adventurer" and "Money," to both of which the actor devoted much time in preparation. "There is no indication that Macready made any material changes in 'The Lady of Lyons,' which proved to be one of his most successful productions."

It was fitting that Bulwer should preside at the farewell dinner which followed Macready's retirement from the stage. This dinner was given on March 1, 1856, at the London Tavern. Dickens, Thackeray and others on the list of Britain's "immortals" were there to laud the guest of the occasion.

"But the speech of the evening," declares Coleman, the actor, "was Macready's. He knew how to speak, and spoke in a clear voice. There was scarcely a dry eye when the closing salutes of 'God bless you, Mac,' &c., were heard from all sides."

To the emancipating influence of William Charles Macready the English drama owes much of its latter day freedom. He found it in a strait jacket of old foggy conventions and cut it loose. His artistic ideals were noble. He believed in originality and he created many parts. Bulwer wrote melodrama, but with Macready's aid he endowed the stage with gifts that are precious to the world, no matter what the critics may think of them. The friendship between the two men was therefore epoch-making and it was not unfitting that it should come to a close by the death of both in the same year—1873.

The Display of Newark Imprints to Be Made at the Public Library

AN INTERESTING part of the exhibit of Newark history to open Monday at the Public Library will be a collection of Newark imprints. These imprints, drawn partly from the library's shelves and partly from private sources, are of special value in the light that they throw on the city's development. A number of them relate especially to Newark's industrial growth—one of the departments of programs featured in the exhibit. Wisely, however, no effort has been made by Miss Helen Peters Dodd, of the library staff, who is in charge of the exhibit as a whole, to limit the imprints to be shown. Miscellaneous in their nature, they relate to various phases of Newark's life, past and present. Books recently printed in Newark, as well as those of bygone days, have been collected, the material being brought down to date by the inclusion of lists of Newark newspapers and periodicals and Newark publishers of 1900.

In the list of Newark imprints, 1776-1900, compiled by Frank P. Hill and Varnum L. Collins, and published seven years ago, the assertion that Newark could lay no claim to bibliographical interest was justly combated. It was admitted that Newark, strictly speaking, could not be regarded as a book-making centre, yet the output of local presses, whether books, newspapers or pamphlets, must serve as a mirror of manners and customs; being, in addition, a repository of facts of more or less historical importance. Mr. Collins, in the preface of the book referred to, well says that the trend of historical research is daily calling into requisition the most varied kinds of material, and in this material there is a distinct place even for minor items. The assembling of Newark imprints at the library next week will make for a more general knowledge of printed material either relating directly to Newark, or associated with the city.

The library counts itself fortunate in securing for the imprints exhibit the loan from W. S. Nichols, of 313 Washington street, of the "Series of Sermons" by Rev. Dr. Alexander Macwhorter, published in 1803, and a copy of the "Century Sermon" (published in 1807), preached by Dr. Macwhorter in the First Presbyterian Church, January 1, 1801. Other old books are lent by Mr. Nichols, the volumes from his library including a number of textbooks in use in Newark during the first quarter of the nineteenth century. A good example of Newark bookmaking in the first half of the last century is the treatise by Rev. William T. Hamilton, a pastor of the First Presbyterian Church, published by William Tuttle in 1831. The title page of the book is reproduced on this page. The volume is from the library's collection. Another interesting specimen of the typography of the '30s is the book, "First Lessons in Greek," by William R. Weeks, printed by John R. Weeks in Newark in 1838.

Much matter bearing on Newark's religious history is included, among the books of this description being "Historical Discourses Relating to the First Presbyterian Church in Newark," by Jonathan F. Stearns, D. D. (1853.)

A book of curious interest is "The Southern Gardener and Receipt Book," by P. Thornton, of Camden, S. C., which was printed for the author by A. L. Dennis, at 248 Broad street, in 1845.

The library will show in the exhibit Vol. I, Nos. 1-25 (1833-1834) of The New Jersey Evangelist. There will also be a new Vol. I, and II, of The Northern Monthly. These issues are rare. Vol. I, May-October, 1857, has the imprint, "Newark: New Jersey State Library Union." Vol. II, November, 1857-April, 1858, was published by Allen L. Sage, Jr., editor, at New York and Newark.

Seth Boyden, of course, is made a prominent figure in the exhibit. A recent issue of the Newark Evening News, containing the obituary of Boyden, Newark's first mayor,

INFANT BAPTISM.

SCRIPTURAL ORDINANCE:

AND

BAPTISM BY SPRINKLING

LAWFUL

BY WM. T. HAMILTON, A. M.

PASTOR OF THE FIRST PRESBYTERIAN CHURCH, NEWARK, N. J.

NEWARK

PRINTED BY WILLIAM TUTTLE

1831.

Title page of one of the books to be shown in the exhibit of Newark imprints at the public library.

chanic and Inventor, Some Reminiscences of Old Newark." (1889.) The reminiscences are by William Rankin and William C. Wallace.

Relating to Newark's industrial development is the reprint of the "Report and Catalogue of the First Exhibition of Newark Industries, Exclusively. 1872." Bound up with this reprint are notes of succeeding industrial exhibitions.

A number of the books bear witness to the attainment by Newark of her present position in the world of commerce and industry, emphasis being placed, among other things, on achievements in the field of insurance. Other items in the collection are books of verse and travel, biographical material, and a volume showing work of members of the Sketch Club.

To Show City's Growth Since 1809.

Descriptive of the growth of the city during the last one hundred years, an exhibition will be opened at the Public Library to-morrow afternoon at 3 o'clock. It will be given in study room No. 3 on the third floor. Miss Helen Peters Dodd will be in charge.

The development of the city will be shown by paintings, maps, books, newspaper clippings, pieces of money and other articles, including many souvenirs. These will cover the growth of the city socially, politically, geographically and financially.

The exhibition by the Shade Tree Committee will be held in conjunction with the above, but as a separate showing.

10 WEEKS' EXHIBIT

OPENS AT LIBRARY.

Many interesting Relics Shown at Local Institution.

One of the most interesting exhibits that has been shown by the local library in some time was opened this afternoon for a two weeks' run. The exhibit is to consist of articles, manuscripts and books of historical interest which have been in the possession of the library, or have been loaned to the library. Among the things that can be seen are photographs, curios, relics, old newspapers, paintings, newspaper clippings (including the STAR'S "Historic Spots in Newark"), pamphlets, books and old money.

One alcove will be devoted to a review and exhibit of articles of interest in respect to Seth Boyden's life and history. Several rare pictures, and also some plans and models of Boyden's inventions will be shown.

Another alcove will be devoted to old books and pamphlets printed in Newark. One of the most interesting of these is the first directory of Newark published.

A collection of indentures, old books and other historical material, all of which has been loaned to the library by Walter S. Nichols, will be on exhibition in glass cases.

In general scope the exhibit plans to show Newark from four separate standpoints, historical, geographical, civic and industrial.

Several views of the Passaic river taken or painted during the past century, showing the wonderful change that has come over it, will form another of the interesting alcoves.


EXHIBIT OF FINE PRINTING TO BE SHOWN IN NEWARK

An exhibition of fine printing, prepared by a commission on supplemental trade education, appointed by the International Typographical Union, arrived in Newark yesterday and was promptly taken to the Free Public Library, where it will be displayed in the near future. The various specimens to be shown were selected with great care from a mass of material sent into the commission from typographical unions in various parts of the country. It is said to be of a high grade of excellence and will, no doubt, attract wide attention. The exhibit is to be sent about the country and displayed in the public libraries of many cities. The date of opening for the display here has not yet been fixed.

Newark Evening News

WORK OF PUPILS IN TYPOGRAPHICAL PRINTING COURSE.

The
Inland Printer
Technical
School.



ROMAN

INKING OF ROMAN CAPS

A B C D E F
a b c d e f g h i j k l m n o

DRAWING AND INKING OF OLD
ENGLISH LETTERS.



LETTERED
DESIGN.
FOR
COVER
PAGE

PRINTING ART WELL TAUGHT

Library Exhibit Shows Work
of Pupils in Typographical
Union Course.

EMPHASIS PLACED ON DESIGN

An exhibit of special interest to printers, but with an appeal to all persons who have come to appreciate the development of the art of printing, is being held at the Newark Library. It is of the work of pupils taking the International Typographical Union course of instruction in printing given by The Inland Printer Technical School of Chicago. This course is conducted by the technical school under the control of the union's commission on supplemental trade education.

This Chicago printing school marks an important step in the development of

labor unions. The school is one of a very few in the United States, and there are only a dozen printing schools in the world.

The International Typographical Union, it is to be noted, does not concern itself simply with the question of hours and wages. Its printers' home, in Colorado Springs, Col., is one of the best of philanthropic institutions. Now it offers in the printing school an incentive and an opportunity to every man in the printing trade to improve himself in his craft, and to help himself thereby to a better position and better wages.

The union's course was announced in March, 1908. So far about 1,200 students have been enrolled. The work is carried on by correspondence. The expense of the course is very moderate.

The exhibit at the library gives an idea not only of the course, but of the results obtained by following it. Insistence is placed on the fact that at the foundation of good printing lie those same general principles of design and good taste which are at the basis of every other art and craft. The pupil begins by studying the individual letter. Then he proceeds to a combination of letters in lines, double lines, groups of lines, title pages, posters, etc.

He learns that each individual letter in a font of good type is itself the result of careful study on the part of some designer of skill and taste. Then he learns that the composition of these lines into

words and combinations of words, with the purpose of making a well-designed page, one that shall appeal for all time to persons of experience and discretion, calls for the same kind of skill and taste that is called for in the drafting of the individual letter. From this to the subject of arrangement of type pages and groups of type in books, posters, circulars, etc., in accordance with such general principles as careful students have discovered, is a natural step.

The Art of Design.

The whole course, in fact, seems to assume that pupils come to it already knowing something of the craft of printing. It assumes, moreover, that knowledge of the craft of printing, and even some skill in it, may be possessed by one who is ignorant of the art of design, and it is this art that those giving the International Typographical Union course of instruction attempt to teach.

The samples of work shown at the Newark Library have been gathered from students living in many parts of the United States. It was brought together as the outcome of the printing exhibits that have been held in the library in previous years, and this is the first city in which it has been shown. After it has been displayed here it will be offered by the International Typographical Union and the Newark Library to other libraries, both public libraries and college libraries, and will travel through the United States for perhaps a year or more.

It includes eighty-eight mounts and 100 different items of work. About twenty different kinds of work are shown, illustrating in various ways most of the steps in the International Typographical Union course.

The exhibit will remain open through next week and perhaps longer. The hours, Sundays included, are from 4 to 6 in the afternoon and from 7 to 9 in the evening.

PRINTING SHOW AWARDS MADE

Examples of the "Art Preservative" Attract Attention at the Public Library.

RARE BOOKS PLACED ON VIEW

Both expert printers and those of the general public who attended the opening of the Printing Exhibition in the Free Public Library last night were unanimous in declaring it the finest display of its kind ever placed on view in this city. There are many examples of the skill of the printer, rare and beautiful special editions of books, choice prints, old and valuable volumes, and specimens of the work of every large printing firm in Newark. Chief interest is centred, however, in the entries in the competitive exhibition. In this portion are shown original designs and workmanship of almost a hundred printers.

The competitive designs are entered in two classes, one for the title page of a summer hotel prospectus and the other for a certificate of graduation from a public school. The competitors were given an outline of subject-matter that must be used, but were otherwise uninstructed.

Of the entries in the prospectus class seventy-eight were hung, while in the certificate competition seventeen gained that honor. Four prizes were awarded in each class, \$25, \$15, \$10 and a book on the printing of books by Charles Thomas Jacobi. The judges in the competition were Willard L. Small, Harry M. Freund, Walter Mohler, Arthur Fettingner and Louis Wisa.

They made the awards yesterday afternoon before the exhibits opened. They were distributed as follows:

Cover design, first prize, Frederick A. Braun, of the Modern Printing Company; second prize, T. Charles Price, of the Prudential; third prize, T. Griffith Jones, of the Prudential; fourth prize, H. B. Winans, of the Whitehead & Hoag Co., and honorable mention, Arthur H. Farrow, of Brant & Borden; Frederick C. Helms, of the NEWARK EVENING NEWS; Lewis H. Baldwin, of Matthias Plum, and Christopher W. Gardner, of the Osborne Company.

Certificate class, first prize, A. H. Farrow; second prize, William Albrecht, of the Osborne Company; third prize, J. E. Salisbury, of the Osborne Company; fourth prize, Thomas R. Millin, of the Osborne Company, and honorable mention, J. E. Salisbury.

Members of the Carteret Book Club have contributed to the part of the exhibit devoted to old books, special editions and rare prints. Many of them are remarkable.

The exhibit is under the joint charge of Typographical Union No. 103 and the Master Printers' Association of Newark. It will be open from 4 to 6 o'clock in the afternoon and 7 to 9 o'clock in the evening every week-day for about ten days.

Widely Shown Exhibition of "The Eight" American Artists at the Public Library

THE law passed the other day permitting this city to establish an art museum opens up an opportunity that cannot be embraced too quickly, provided that the plan for this institution is well advised. Mr. Rockwell's collection is undoubtedly a bargain at the price for which he is willing to sell it, but that does not prove it to be the best foundation for such a collection of art objects as is desired in this particular city. However, we do not wish to enter into that controversy; we prefer to call attention to an opportunity that will be given the public to view pictures well worth looking at. They will be stimulating if not satisfying.

For several weeks now we have been anticipating the exhibition of "The Eight" that will be opened in the gallery of the Public Library about the middle of next week. Reports of the exhibit coming to us from Chicago and Pittsburgh, where it was shown during the winter, indicate that we are to have a display of pictures such as we have not had in a long time, if ever. There have been loan exhibitions of great merit, to be sure, but this is a show of current art, of the art of younger men, who, if they are not secessionists, are denied that title because they were never allied with the traditionalists. But they are men who see with their own eyes and who, almost without exception, have approached their artistic careers from Newspaper Row. Their eyes have been trained to see the human element in incidents; their essential features.

We have mentioned the work of most of these men in connection with other exhibitions. Henri, Sloan, Lawson, Glackens and Prendergast were exhibitors at the Spring Academy. Arthur B. Davies held an exhibition at Macbeth's a month or so ago. Luks was represented in March in a show of figure subjects at Macbeth's, where we admired his "Aunt Mary" and "Puzzled." With Shinn's work we are not as well acquainted.

Robert Henri is looked upon as the leader of this informally organized group of artists. Spain seems to have a great influence upon him, as appears in the list of paintings appended, and recently he has been showing portraits of Spanish types: his "Picador" at the Spring Academy, for instance, and "El Tango" at Macbeth's. Quite the best of his work that we have seen is "A Happy Hollander." It was described when exhibited.

But while Henri is looked upon as the leader, George Luks appeals to us as the strongest in characterization. His work is individual; no one else could have done it in just the same way. Prendergast brings a later word from Paris than the others, and if his after-Czanne style is represented in the exhibition it is better to pay attention to his smaller canvases.

John Sloan has been spoken of as a psychologist, and also as a painter of the slums. Neither of the descriptions is accurate. He paints those he sees without looking them up in Who's Who or asking for a certificate of character, and his pictures are part of the human document. They reveal the life one may find on the ordinary streets of a great American city. Lawson paints city landscapes

in bold broad strokes with a modern eye for color. He has felt the influence of the impressionists.

It is a far cry from these men to Arthur B. Davies. If his imagination could but keep pace with his ideas he would hold even a higher place in his profession than he does, and yet he commands an enthusiastic audience that rates him above all other American artists.

We venture to predict that many will be startled, for a part of the work to be shown is far from conventional. To appreciate it makes a requisition on patience. It will produce confusion and perhaps dissatisfaction. But whether it is liked or disliked it cannot be ignored.

Democracy is still in the making in America. These artists have keen eyes for the obvious, for the types of men, women and children who have a large part in this making. They record the process with their pictures. They are not pictures for the over-refined, for those lashed to the wheel by the thongs of conventionalism, but they are verile and actual. They tell the other half of the world how the one half lives and plays.

Arthur B. Davies—
1 Newfoundland.
2 Girdle of Arcs.
3 Double Realm.
4 Coast of Newfoundland.
5 Autumn, Invocation.
6 Golden Stream.
William Glackens—
7 Luxemburg Garden (Sunday Afternoon).
8 New England, Landscape.
9 Buen Retoro, Madrid.
10 May Day, Central Park.
11 Coasting in Central Park.
12 The Shoppers.
13 At Mouquin's.

Robert Henri—
14 Spanish Gipsies, Mother and Child.
15 Little Girl with White Apron.
16 Little Girl with Black Comb.
17 Spanish Gipsy.
18 Child Laughing.
19 Portrait of a Girl.
20 Fisherman.
21 Sea and Rocks (small).
22 Maine Coast (small).
23 Dutch Soldier.
Ernest Lawson—
24 Hillside.
25 Cape Cod.
26 Winter.
George B. Luks—
27 Five o'Clock.
28 Girl with Doll.
29 Suter Jonny.
30 Children of the Street.
31 Amateurs.
32 Pagliacci.
33 Feeding Pigs.
34 Closing Cafe, Paris.
35 Consul-General Buenz.

Prendergast—
36 Marine, St. Malo.
37 The Tower.
38 Bathers.
39 Beach, St. Malo.
40 Marine.
41 Corner of Park.
42 Children at Play.
43 Studies, St. Malo.
44 Studies, St. Malo.
45 Studies, St. Malo.
46 Studies, St. Malo.
47 Studies, St. Malo.
48 Studies, St. Malo.
49 Crepuscule.
50 Beach.

Everett Shinn—
51 The Song.
52 The Dance Step.
53 In the Orchestra Pit.
54 Man with Umbrella.
55 Ballet Girls Resting.
56 Ballet Girls Tying Slipper.
57 The Last Song.

John Sloan—
58 Dust Storm, Fifth Avenue.
59 The Cor.
60 Election Night.
61 Nurse Girls, Spring.
62 Easter Eve.
63 Hairdresser's Window, Sixth Avenue.
64 South Beach Bathers.
65 Pasture, Fort Washington, Pa. (small).
66 Glimpse of New York from Palisades.
67 Sixth Avenue and Thirtieth Street.

NEWARK EXHIBITION PLEASES HUNDREDS

Unusual Interest Shown at
Opening of Display in Free
Public Library.

MANY RARE CURIOS SHOWN

Old Books Dealing with Early
History of This City Are
Placed on View.

Unusual interest is manifested in the Newark historical exhibit in room 3 on the third floor of the Free Public Library. The display opened yesterday, and hundreds of persons filled the exhibition room during the afternoon and night.

When the exhibitions were first held they were merely a part of the school work and designed to answer the often repeated questions of children who wanted to know what Newark was like.

School exhibitions were held and then the parents were asked to see them. So for several years a city exhibit has been held, and this year it surpasses previous ones. Perhaps the most interesting features of the exhibition are two old and valuable paintings of the Passaic River, one made in 1860 and the other in 1865. They are lent by Theodore Lemassena.

It is difficult to pick out the most interesting parts of the exhibition. One may see the old and faded but priceless parchment which has written on it the charter of old Trinity Church and was given by King George.

There is an interesting and realistic corner devoted to the work of the Shade Tree Commission, and the commission has built miniature streets with real houses and green grass and trees, and beside it another street where there are no trees. The lesson is obvious.

In glass cases one may find rare books that deal with the early history of the city, and maps and engravings that date way back. An old sand shaker that was used here to blot the ink on documents holds a place of honor, and near it is a charcoal foot-stove that was used to lessen the rigors of the unheated churches in the early days.

There is a leaflet on the health board, a list of the numerous historic spots near Newark and an interesting sketch of the work of Seth Boyden, the early inventor, whose models form an interesting part of the exhibit. And besides these numbers of little pamphlets that tell the story of the Morris Canal, the Public Library, the different departments of the city and many other things.

Miss Helen Peters Dodd, who has charge of the exhibit, said that she was more than pleased with the interest that had been shown on the first day. The exhibit will be closed today on account of the election, but will be open again tomorrow.

CITY EXHIBITION INTERESTS.

New Yorkers and Suburbanites
Inspect Collection.

The Newark exhibit being held at the Free Public Library is attracting much attention, not only of New Yorkers, but of New Yorkers and suburbanites.

Probably the most interesting exhibits are original charters, one of the First Presbyterian Church, dated 1753, and that of Trinity Church, bearing the date of 1746.

Two magnets made by Seth Boyden many years ago occupy prominent places in the Seth Boyden alcove. "The Shoemaker's Map," printed in 1806, is considered to be one of the most interesting maps in existence. A copy of the first Newark directory, printed in 1835, is also shown.

The exhibition will be open Sundays and weekdays, from 3 to 6 and 7 to 9, until November 14. Among the New Yorkers who have visited the exhibition are Bishop Lines, Mr. and Mrs. Henry Kingsley, Dr. Addison B. Poland, Dr. W. S. Disbrow, Frank Hampton, James Reilly, J. Wilmer Kennedy, Walter B. Nicholas and Frank J. Urquhart.

TRINITY CHURCH'S OLD RECORD BOOK

Interesting Little Volume Dis-
played at the Newark Exhibi-
tion at the Public Library.

Glimpses of the Social Life of Newark
a Hundred Years Ago, to Be Gathered
From the Record of Marriages,
Births, etc., as Set Down by Old
Trinity's Rector in 1806.

Although it is one of the most inconspicuous of the various relics on view in the big Newark exhibition opened Monday at the Free Public Library and to be continued until November 14, the little record book of Trinity Church, dating from 1806, is of passing interest and contains announcements that should and do enlist the attention of those attending the exhibit.

The book is very small and very old, well-born with much handling and with more than a century of time, but the entries of the baptisms, the marriages and the deaths are as clear as they were on the day they were written. Therein are found notices of the baptism of some of Newark's most illustrious sons and daughters; of the marriages of men and women who later became the notables of Newark's society and civic life; of the death and burial of the ancestors of present day men of importance in the city's life. Very simply and without ostentation are recorded these big events in the family life of Newark—the intimate, personal details, which are never to be found in histories and which have been passed over in the larger accounts of the city's growth and development, though these very people, many of them, were closely concerned in that development.

Here we read, too, of the days of slavery as they existed in Newark—of free blacks and servants, and between the lines will be found the record of life-long service given by these old-time slaves to their gentle masters and mistresses here in Newark.

The book itself bears the imprint of one Samuel Larkin, at the Portsmouth book store, on Market street, Portsmouth. On the flyleaf is written the purpose of the book as follows:

"Record of Baptisms, Marriages, Deaths and Communicants in Trinity Church, Newark, and Christ's Church, Belleville, from 1st April, 1806, being the time of the minister of said churches, my Secession."

but was not inducted rector until the 29th May following, when induction took place. The Rev'd Doct'r Wharton of Burlington preached and the Rev'd Mr. Waddell of Trenton read prayers and officiated as Inductor. J. Willard."

In these records the name of Mercer figures prominently. Here are entered the records of the marriages which a century ago must have stirred Newark society vastly and caused a fluttering of gay brocades, of quaint fans and reticules, to say nothing of chatter and harmless gossip at afternoon tea and sewing societies. The Female Charitable Society had been formed in those days, and no doubt these events which are chronicled so simply in the Rev. Mr. Willard's little book were turned over and over again at the meetings of this dignified body of stately Newark dames.

Here is inscribed with just the suggestion of a flourish, under date of July 22, 1808, the marriage of "Doct'r James Lee of New London, Conn. to Miss Gertrude Mercer, third daughter of Hon'ble Archibald Mercer Esq. Witnesses Judge Boudinot and wife, Tobias Boudinot and wife and sundry other persons." No doubt in that "sundry other persons" was included the flower of Newark society in those days.

Under date of July 5, 1809, is chronicled the wedding of "Thomas T. Kinney Esq'r to Miss Mariah Web, at the house of Doct'r U. Johnson, whose family Mrs. Mary Ann Tenison, Mrs. C. Riggs and Miss Hornblower were witnesses."

"On Sep'r 17th, 1807, were wed by the reverend rector of Trinity, Theodore Frelinghuysen Esq. to Miss Charlotte Mercer, youngest daughter of Archibald Mercer Esq."

But the society folk of Newark were by no means the holders of all the romances in those days. Here is to be found the simple record of the marriage of "Pompey and Susan, persons of color and servants of Mr. Peter Maverick."

What must have been a most fashionable event in the annals of Newark is suggested in the entry which tells of the marriage on "Sep'r 25th, 1806, Mr. John Swift Livingston of New York now of Newark,—performed at Judge Lawrence's who was present with his daughter Ann and his Excellency Goven'r Crawford, Lady and other company. The married pair were each 21 years of age."

But other music than the gay sound of marriage bells is suggested in this worn old record book. There are sad days, too, for the good people of Newark, recounted in simple fashion, in which all the heart-break and sorrow of broken family ties are left to the imagination.

Under date of Nov'r 9, 1806, is told of the death of Mr. John J. Kingsland, age 33 years, oldest son of Mr. Joseph Kingsland, of Belleville, who was the first child ever baptized in the church at Belleville."

A whole volume of sadness and suffering is contained in this single entry: Feb'y 21st, 1807. Louisa Welch, age 8 years, an orphan child burnt to death in the conflagration of Mr. Israel Black's house and store which were consumed this morning at 1 o'clock.

Here, too, is the record of life of resignation and patience.

"July 11th, 1807. Madam Mary Gouveneur, aged 84 years, after a short but tedious illness which she bore with resignation and fortitude. Thro' life she was uniformly the accomplished Christian."

On July 14, 1810, there is this entry: Mrs. Experience Gifford, aged 47 years, wife of Mr. Archer Gifford. She died at 2 o'clock on the morning of the 13th, her health but indifferent for many years. There is a considerable gap, and then, under date of November 7, 1811, is told the death of Archer Gifford.

Here is told, too, the death of certain famous Newark soldiers of the American War for Independence. Here is one: "Jan'y 13, 1803: Major Jeremiah Brewin, age 66 years. He was an old Revolutionary officer in the American war and continued to the peace of 1783."

"June 27, 1811, Major Samuel Hays, age 83, an old Revolutionary officer," tells of the demise of this famous old fighter.

The record of the first use of the "new graveyard," of Trinity, now long ago given up, is told in this wise: "June 5th, 1807, Sarah Hedden, aged 3 years into a few months, daughter of Mr. Moses Red-

12-1.

Merch't and wife. The remains were buried in the new yard laid out by the church and was the first instance of interment in the same. There is much more that is of interest in the little old book and perhaps months of the Newarkers who attend it could find some reference to the olden time.

NEWARK CELEBRATES BOYDEN

Collection of Relics of the Inventive
Blacksmith Opened. Nov. 7, 1909.

In Newark, where, in Washington Park, the statue of Seth Boyden, "the only one in the world erected in honor of a blacksmith," has stood for almost twenty years, they have seen to it that his memory is kept green. His relics now form the chief attractions of the exhibition being held at the Newark Free Public Library to mark that city's growth along historical, geographical, civic, and industrial lines.

Seth Boyden was born on farm in Foxborough, Mass., in 1788, and there spent his childhood. Like many boys he took a great interest in the work at the village blacksmith shop. As he grew older he learned that trade. At the age of 21 he invented and constructed a machine for cutting files and another for making nails. His life is a continuous story of new ideas, suggestions, guesses, experiments, failures, and many successes. He made improvements in leather splitting machines.

Later he became interested in locomotives, and constructed the first one to climb the steep hill on the Morris & Essex road from Newark to Roseville. He is said also to have discovered the art of making patent leather. Perhaps his most notable discovery was connected with the casting of malleable iron. His whole life was devoted to improvements in machinery and discoveries in chemistry.

It is reported that when he was quite an old man he said that if he were to try to make practical use of all the ideas he still had in his head it would take him another lifetime. Like many other inventors he remained poor to the end of his days. He devoted the latter years of his life to the cultivation of the strawberry, and one of the finest varieties of the Hilton berry is still called by his name.

Seth Boyden went to Newark in 1815 when he was 27 years old, and lived there until his death in 1870. Soon after the civil war a movement was started to erect a statue to his honor, but nothing definite was done about it until 1887. Then the Board of Trade took up the subject. In May, 1890, a bronze statue, more than life size, which represents Seth Boyden wearing a blacksmith's apron, standing by an anvil with a model of a locomotive in his hand, was erected in Washington Park.

Of this statue and the man it represents Grace V. Halsey wrote this poem:

This carved bronze! In face and form it stands
To honor him, a son of toil so true
That from his brain and never tiring hands
Labor was crowned with dignity anew!
For him dull iron welded firmest bar,
And steam and gold gave out a secret lore,
The round sunlight beams sent him from afar,
And silver yielded best of molten ore.

With cunning tools he fashioned, wondrous,
true,
Earth's many forms; for near to nature's
heart

He dwelt, and ceaseless gave who never knew
How great the learning of his life's low part.
A barefoot boy! He loved the earth's brown
breast,

And ever found new beauties in each flower,
Her fruits she yielded to him first, and best
Growth of the sunshine, dew, and quickening
shower.

ENVOY.

Seth Boyden! dear thy bronzed form and face.
No grander words ere spake or writ by pen
Than these, which unto thy loved name we
trace:
"A working man, who loved his fellow-
men!"

Among the Boyden relics at the Newark exhibition are a bust and two large paintings of the inventor, letters patent bearing the signature of President Andrew Jackson for improvement in the manufacture of malleable iron, an improvement in applying the power of steam to machinery, and an improved furnace for smelting zinc; also, these things made by his own hands: A telescope lens, forks, spoons, watchcase and ring made from the metal ore, the watchcase having been made after Boyden was 80 years old; an air gun, a razor, and a miniature painting of the inventor, made by himself when a young man.

The lenders of the principal articles in the Boyden collection are Mrs. A. B. Crawford, the only living granddaughter of Boyden; Mrs. R. D. Bender, a great-niece; D. M. Harris, who contributed a photograph of Samuel E. Harris, last survivor of the patent leather jappers who worked under Boyden; the Newark Technical School, and the New Jersey Historical Society.

The exhibition, which is in charge of Peters Dodd, will remain open

Seth Boyden, Inventor.

Iron Age. Nov. 11, 1909.
An Interesting Exhibit Commemorating the
Discoverer of Malleable Cast Iron. Who
Was a Many-Sided Genius.

In connection with an exhibit now being made at the Newark Public Library, Newark, N. J., denoting the historic progress of the city, citizens of Newark interested in industrial affairs are doing honor to the memory of Seth Boyden, inventor and worker in metals, who made discoveries of considerable importance to the mechanical world, but whose history as an inventor is more or less forgotten. The exhibit consists of patent papers and relics of Boyden's workmanship, and they show him to be a many-sided man whose mind was crowded with much practical and some impractical knowledge. His chief claim to fame is probably in connection with the discovery of malleable cast iron, which is attributed to him, and which has been questioned, but never successfully disputed.

Seth Boyden was born in Foxboro, Mass., in 1788 and died in 1870. He was a blacksmith by trade and his life is a continuous story of ideas, suggestions, guesses, experiments, failures and some notable successes. He became a resident of Newark at the age of 27, and it was during his residence there that he developed his most useful ideas. At the age of 15, when apprenticed to a blacksmith in Foxboro, he repaired watches for the villagers and was even then experimenting in metals, among his boyhood achievements having been the engraving of a book plate for himself and the portrait of George Washington on steel. Another indication of his versatility was the painting of a rather creditable miniature of himself when he was 18 years of age.

How He Discovered Malleable Cast Iron.

The history of his discoveries in connection with the working of malleable cast iron dates back to his apprenticeship days when, in assisting in the repair of a furnace, he found part of a cast iron bar which had been near the edge of a fire bed and which had been subjected to the action of the fire, but nevertheless had the appearance of wrought iron. By experimenting with the bar he found that by heating the section which had been in the fire of the furnace he could draw it, while the other part was hard and brittle. He continued his experiments, but it was not until July 4, 1826, that he succeeded in casting malleable iron. He shortly afterward erected a malleable iron foundry in Newark, and in 1838 sold out to a corporation which was known as the Boyden Malleable Cast Iron & Steel Company. At the time the sale was made Boyden's business catalogue stated that he could manufacture 1000 "plain and ornamental patterns of iron articles."

Although Boyden made his discovery in connection with malleable iron in 1826, he did not patent it until 1831, and the credentials he was then given are on exhibition now at the Newark Public Library and they bear the signatures of Andrew Jackson, President, and Martin Van Buren, Secretary of State. Boyden later went into the manufacture of patent leather, he being the first to produce glazed leather, as it was then called, in the United States. He sold out this enterprise and turned his attention again to the working of metals when he evolved oreide, sometimes called French gold, which is similar to gold and out of which he made watch cases and spoons. He is also declared to have discovered the process of manufacturing Russia planished sheets. A notable achievement of Boyden was the construction of the first two locomotives to be operated on the Morris & Essex Railroad, later the Delaware, Lackawanna & Western Railroad. In 1837 he built two engines for that company which, to the surprise of the purchasers, were able to draw a train up a grade of 140 ft. to the mile, which had been thought impossible of accomplishment. Boyden was the first to place an engine driving rod outside of the axle, before that time the power having been communicated by means of a crank.

Steam Engine Improvements.

In 1854 he applied for a patent on a cut-off valve regulating the amount of steam injected into the cylinder of an engine, but when the Patent Office asked him to

parts of spinning, weaving and other machinery, and would do leather work for the general trade. In his later life he turned his attention to agriculture and succeeded in raising strawberries which averaged five to a quart. He is also attributed with having said, when he was an old man, that if he were to try to make practical use of all the ideas he still had in his head it would take him another lifetime. The citizens of Newark in 1890 erected a statue of Boyden in Military Park, depicting him as a blacksmith contemplating a model of a locomotive. This is said to be the only statue ever erected to a blacksmith.

pumps. Other inventions of his were a machine for making nails, one for splitting leather and one for forming hat bodies. He also evolved machinery for making brads and files and for cutting and heading tacks of different sizes.

An interesting feature of the exhibit is one of Boyden's business cards of about the year 1838. This card announces that he was prepared to make tools and supplies for coach makers, platers, gunsmiths, cutlers and locksmiths, under which were several headings of less known tools and equipment. The card also stated that he could furnish machinists with wrenches, screws, tools

furnish a model he characteristically paid no further attention to the matter. In his notes, on exhibition at the Newark Library, he states on the subject of his improvement on steam engines as follows: "My first improvement on stationary steam engines was the cast iron frame or bed; my next was the introduction of a straight axle to the locomotive in place of the crank which is now universally used. My greatest invention in the steam engine was the cut-off in place of the throttle valve and connecting the cut-off with the governor together." It is also claimed that Boyden invented the duplex valve gear, such as is found in the valve gearing of duplex steam

Sunday Call

Nov. 7, 1919

Among the interesting things shown in the Newark Exhibit at the Free Public Library are relics of the handiwork of Seth Boyden. There is an air gun, an air pump, a razor, some forks, a ring, a watchcase and a portrait of himself—all made with his own hands. Here is a short story of his life, as told in the papers prepared for distribution at the Library.

This famous inventor was born on a farm in Foxboro, Mass., and there spent his childhood. Like many boys, he took a great interest in the work at the village blacksmith shop. As he grew older he learned the blacksmith's trade. At the age of 21 he invented and constructed a machine for cutting files and another for making nails. His life is a continuous story of new ideas, suggestions, guesses, experiments, failures, and many successes. He made improvements in leather-splitting machines. Later he became interested in locomotives and constructed the first one to climb the steep hill on the Morris and Essex Railroad from Newark to Roseville. He was the first to make daguerreotypes in this country. He is said to have discovered the art of making patent leather. Perhaps his most notable discovery was connected with the casting of malleable iron. His whole life was devoted to improvements in machinery and discoveries in chemistry. It is reported that when he was quite an old man he said that if he were to try to make practical use of all the ideas he still had in his head it would take him another lifetime. Although he invented many useful things and made very valuable discoveries, he never gained much profit. Like many other inventors, he remained a poor man to the end of his days. He devoted the latter years of his life to the cultivation of the strawberry,

and one of the finest varieties of the Hill-ton berries is still called by his name.

Seth Boyden came to Newark in 1815, when he was 27 years old, and lived here until his death.

Shortly after the Civil War a movement was started to erect a statue to his honor, but nothing definite was done about such a statue until 1887. At that time the Board of Trade took up the subject. In May, 1890, a bronze statue, more than life size, which represents Seth Boyden wearing a blacksmith's apron, standing by an anvil, with a model of a locomotive in his hand, was erected in Washington Park. This is said to be the only statue in the world erected in honor of a blacksmith.

We owe a great deal to the inventor. Newark is indebted to Seth Boyden. It was his pleasure to spend his life in trying to make things and to discover processes which should be helpful to his fellowmen.

Of men like him an eminent Englishman, John Evelyn, said 250 years ago: "For my part, I profess that were it in my power to choose, I had rather be an author of one good beneficial invention than to have been Julius Caesar or the great Alexander himself."

Of Seth Boyden Grace V. Halsey said: "A son of Toil so true That from his brain and never-tiring hands

Labor was crowned with dignity anew."

The Newark exhibit is held on the third floor in the Library and contains many interesting and curious things besides those connected with Seth Boyden. It is open every day from 3 to 6 and from 7 to 9. In the children's room there is a special exhibit, consisting of a series of pictures of the famous men of Newark.

ADDITIONS MADE TO EXHIBIT AT LIBRARY

Attendance at the Newark exhibit in the Public Library, which begins its second and last week to-day, has been gratifying to Miss Helen P. Dodd, who is in charge. Visitors have not been confined to Newark residents, but many people from out of town have been numbered among those who have made up an average attendance of more than 200 daily.

Additions have been made to both the number of exhibits and to the individual exhibits. Among the articles now being shown are two cases of relics, curios and books owned by Walter S. Nichols, of 313 Washington street. These are all family relics and valuable principally from that standpoint. An old account-book, begun in 1766 by Robert Nichols, and containing the names of many business men of the city's early history, is one of the articles.

Books, bearing imprints from 1808 to 1825, are numbered among the Nichols collection, which includes some early publications of grave and frivolous intent, calculated to interest young Newarkers of that period. Some of the titles in the book collection are: "Choice Emblems, Natural, Historical and Divine, for the Improvement and Pastime of Youth," 1818; "A Visit to a Sabbath Evening School," 1819; "A Stranger's Offering to Infant Needs, Being a Series of Easy Lessons on the Lord's Prayer," 1818.

Other exhibits are two samples, a certificate dated 1856, showing how the Newark Wesleyan Institute (now the Newark Academy) honored its proficient pupils; an old warming pan, a foot warmer which was used in the old First Church, and two copies of a musical primer once used in the choir of the Second Presbyterian Church.

The additions to the exhibit include a display by Whitehead & Hoag, showing the different steps in the making of a medal; the subjects shown being those cast for the recent Hudson-Fulton celebration.

The Seth Boyden exhibit has been increased and remains one of the chief objects of interest.

Exclusive of yesterday 1,100 people had visited the exhibit, for the five days the doors were open. In 1906 the total attendance at a similar exhibition of about two weeks was 2,262, so that the present

one will probably exceed those figures. The attendance is made up of persons of all ages. Many elderly people find events of personal interest recalled by the exhibit. A quarter of the visitors thus far have been of the younger generation, embracing ages that can appreciate the instructive opportunities afforded in local civic and industrial history.

THE HISTORY SHOW.

An hour may be spent pleasantly and profitably in the historical exhibition at the Free Library this week. A vast amount of interesting old material has been gathered together to illustrate the progress of Newark from a straggling village to a big and prosperous city. Most of the books that have ever been published in the city are shown, and some priceless documents from pre-Revolutionary days. One of the best things is the original constitution of the library. There are also several lists of borrowed books. On April 1, 1842, we find little Franklin Murphy, then a boy of ten, taking out "The Children's Mentor: A Moral and Spiritual Light to the Feet of Youth," while Richard Jenkinson is charged on the same day with the library's only copy of "Robinson Crusoe."

The Seth Boyden section of the exhibition will be especially attractive to those who are concerned in the mechanical side of Newark life.

2,000 VIEW EXHIBITION.

City Display in Library Closes

Tomorrow Night.

More than 2,000 persons have attended the exhibition at the Free Public Library of "one hundred years of Newark's growth." The exhibit will close tomorrow night.

The junior class at the Normal School visited the Library in a body yesterday morning, under the supervision of Miss Agnes Vinton Luther, and inspected the exhibits, which have been increased by many contributions from citizens.

Among the articles here are an old sugar spoon used for 133 years, a bread bak made by a Newark boy in 1831, and a copy of the medal given the Indians in 1872, upon the occasion of their visit to Newark's industrial exhibit.

LIBRARY EXHIBIT

CLOSES TOMORROW.

More Than 2,000 Have Already
Attended.

The exhibit of maps, pictures and articles giving some idea of the development of Newark since 1809, when the town "began to do things," which was opened in the Free Public Library on November 1, will close tomorrow night.

Up to Thursday night 2,185 persons had viewed the exhibit, which is in a large room on the third floor. It was estimated today that when the exhibit closes tomorrow night, the total number of visitors will be increased to about 2,500. The exhibit room has been open from 2 to 5 o'clock each afternoon and from 7 to 9 o'clock every night, Sundays included. The relics of "old Newark," loaned by citizens, may be seen tomorrow for the last time.

Carteret Book Club Exhibition.

An exhibition of early editions of works by Alfred Tennyson and manuscript, as well as many editions of Omar Khayyam, will be given by the Carteret Book Club, of New Jersey, at the Newark Free Public Library. It will open on Tuesday evening to the members and their friends, when Vice-Chancellor James E. Howell will talk of Fitzgerald and editions of Omar and Mr. H. W. Arnold about first editions and manuscripts of Tennyson.

BOOK LOVERS FEAST SPREAD

Newark Library to Show Rare
Tennysonianana and Fine
"Rubaiyat" Editions.

A CARTERET CLUB EXHIBIT

A remarkably interesting book exhibit will open next week in the Newark Library. It is in the series of book exhibits arranged by the Carteret Book Club, and appropriately in this year of centenaries relates to Tennyson and Fitzgerald. The books, manuscripts and autograph letters to be shown are owned by members of the club, the Tennysonianana coming from the notable collection of W. H. Arnold, of Nutley, and the Fitzgerald material being a loan from the fine library of Vice-Chancellor James E. Howell, of this city, president of the club. The plan is to arrange the exhibit Tuesday evening. Then members of the Carteret Club and friends will have an opportunity to inspect the material, and listen to some informal remarks by Vice-Chancellor Howell and Mr. Arnold. The exhibit will be thrown open to the public Wednesday and will remain open until December 1, the hours being from 4 to 6 in the afternoon.

Mr. Arnold's Tennyson collection has four divisions. The first is of first editions, proof copies, etc.; the second of manuscripts, the third of autograph letters, and the fourth of association books.

Tennyson's Proof Corrections.

Included in the first division is a galley proof sheet of "The Charge of the Light Brigade," with autograph corrections by Tennyson. Here the printed lines:

He saw their sabres bare
Flash all at once in air,
are changed to

Flash'd all their sabres bare,
Flash'd all at once in air.

There is another proof of "The Charge of the Light Brigade," with autograph corrections by Tennyson. There are first editions of "Timbuctoo" (one of the two

copies known to be in existence), of "Poems Chiefly Lyrical" (presentation copy) and of the "Morte d'Arthur," this being one of the rarest of the Tennysonian "trial books." "Enid and Nimue: the True and the False" (London, 1857) is in folded proof sheets pierced and tied with string. It is generally understood that but six copies of this book were printed. Only three are accounted for. One is in the British Museum, one in the Forster Library, South Kensington, London, and the third is in Mr. Arnold's collection. All three have corrections in Tennyson's handwriting.

The title page of Mr. Arnold's copy of the scarce first edition of "Poems by Two Brothers" (1827) is reproduced on this page. This book was put forth when Tennyson was eighteen. Tennyson wrote the poems in conjunction with his brother Charles, another brother, Frederick, contributing a few.

Rare First Editions.

Another very valuable item is "The Victim" (Canford Manor, 1867). The cover of this book is ornamented with Sir Ivor Bertie Guest's monogram in gold and the copy is the one presented to Tennyson by Sir Ivor. It was bought by Mr. Arnold from Hallam Tennyson. So far as known only this copy of the edition has been preserved. Other items include "Helen's Tower," privately printed in 1861, and the earliest issue; "Becket" (London, 1879), one of the four copies known to be in existence; "A Welcome to Her Royal Highness" (Henry S. King & Co., London, 1874); "Child Songs" (C. Kegan Paul & Co., London, 1880); "Ode on the Opening of the Colonial and Indian Exhibition" (William Clowes & Sons, Limited, London, 1886), and "The Death of the Duke of Clarence and Avondale" (1892) no imprint. All of these issues are of great rarity. The "Child Songs" were dedicated originally to St. Nicholas, for the late Mrs. Mary Mapes Tennyson had high admiration for him. There is an author's proof copy of "Idylls of the Hearth" (Edward Moxon & Co., London, 1864). This is the fourth of six copies known to exist. It has corrections and alterations in Tennyson's handwriting. The title, "Idylls of the Hearth," was subsequently altered to "Enoch Arden." Another item calling for special mention is a proof copy of "A Selection from the Works of Alfred Tennyson" (1865).

Noteworthy Manuscripts.

Noteworthy among the Tennyson manuscripts is "Mungo, the American." This is one of the earliest manuscripts of Tennyson, written in and dated 1823, when Tennyson was fourteen years old. It is a tale in prose on octavo pages, closely written and illustrated with a rude drawing. There is also the poem generally known as "The Eagle," written and signed by the poet. Other items in this division include two stanzas of "The Charge of the Light Brigade" in the poet's autograph, written prior to publication, and differing from the published version, and five poems from "The Princess" in the poet's autograph, written prior to publication and with several differences from the printed version. A fac-simile of the first sheet of these "Princess" poems appears on this page.

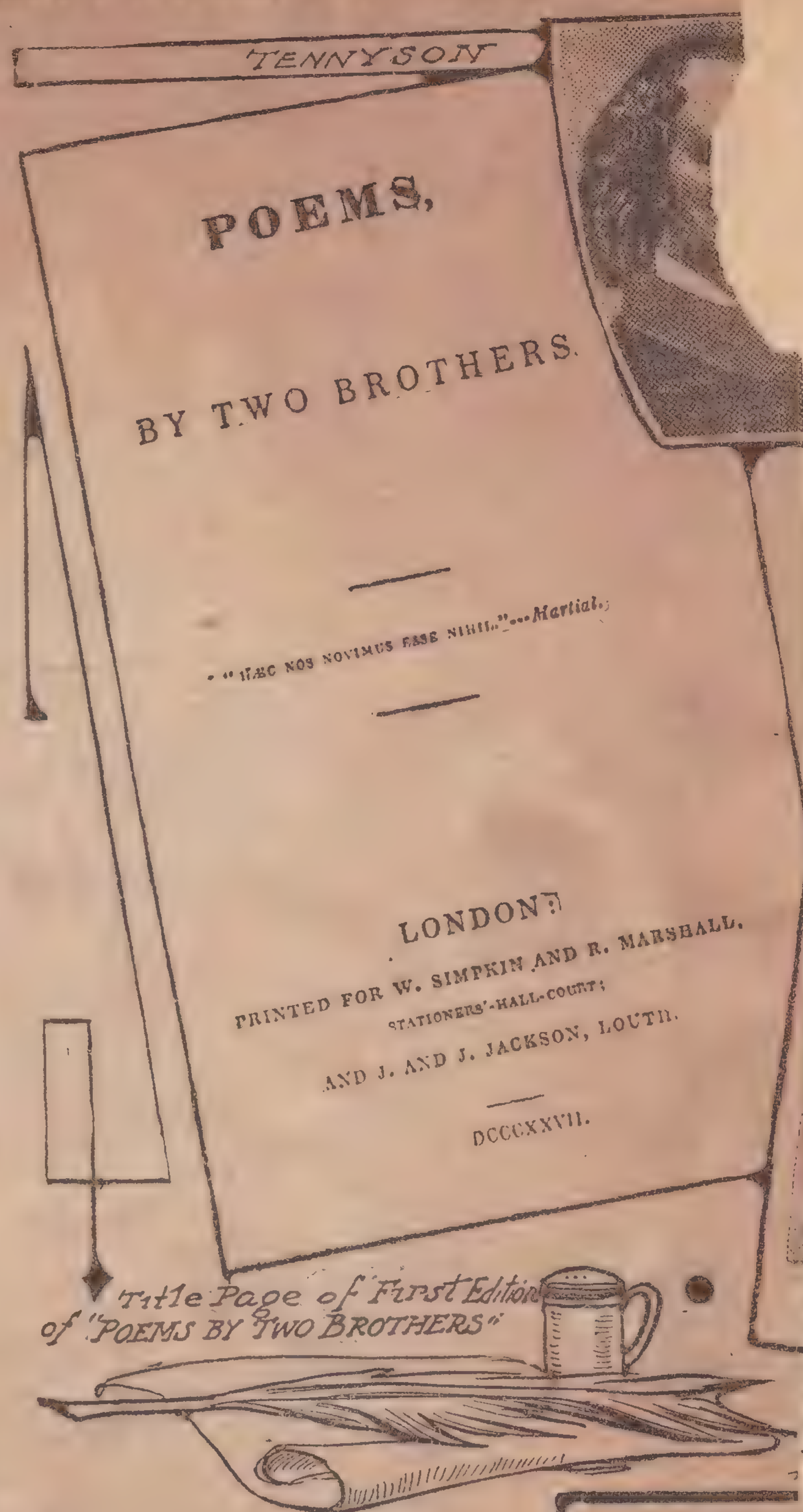
The autograph letters include missives to Charles Kingsley, Moxon, Tennyson's publisher, and others.

The Association Books.

Among the association books are Tennyson's school atlas, Tennyson's copy of Robert Browning's "Dramatic Idylls," presented to Tennyson by Browning, and a copy of Barry Cornwall's "English Songs and Other Small Poems." This last book was given to Tennyson by Arthur Hallam. The inscription on the fly leaf in Tennyson's handwriting reads: "Alfred Tennyson a dono A. H. Hallam." It is reproduced on this page. There is also included a copy of the first edition of Milton's poems (1645). This copy was discovered by Mr. Arnold on the recent discovery of the Rowfant Library. Locker's personal of the Rowfant Library. The front book plate is on the inside of the front cover, and the book, doubtless, was pre-

Y. M. C. A. from Hofma. e life of Christ, eeting to be held afternoon at ex- L. ated

FEATURES OF THE TENT



Title Page of First Edition
of "POEMS BY TWO BROTHERS"

Home they brought her warmer dead:
 She nor swooned nor uttered cry:
 All her maidens whispering said,
 She must weep or she will die.

Then they praised him soft & low,
 Call'd him worthy to be loved,
 Truest friend & noblest foe,
 Yet she neither spoke nor moved.

Stole a maiden from her place,
 Lightly to the warrior slept,
 Took the face cloth from the face
 Yet she neither moved nor wept.

In a noose of ninety years,
 His child upon her knee -
 Summer tempest came her time,
 At my child, I live for thee.

Script of a song
 PRINCESS



Frontispiece and Title Page of
 a First Edition of MILTON'S POEMS
 owned by TENNYSON.

POEMS
 OF
 Mr. John Milton,
 BOTH
 ENGLISH and LATIN,
 Composed at several times.
 Printed by his true Copies.

The Sonnets were set in Malick by
 Mr. HENRY LAWES Gent. son of
 the KING'S Chappell, an. no
 of his MAJESTIES
 Private Musick.

Reprint from
 Clavier, as it is now in the library of
 Vugl, Eclog. 7.

Printed and published according to
 ORDER.

LONDON.
 Printed by Ruth. Knorrish for Humphrey Moseley,
 and are to be sold at the signe of the Pelicans
 Amalia Paul Church-yard 1633.

Alfred Tennyson
 c. done
 R. H. Hallam

TENNYSON'S Record of
 a Gift from HALLAM.

A. Tennyson.

TENNYSON'S Autograph
 in the Book of Milton's
 Poems

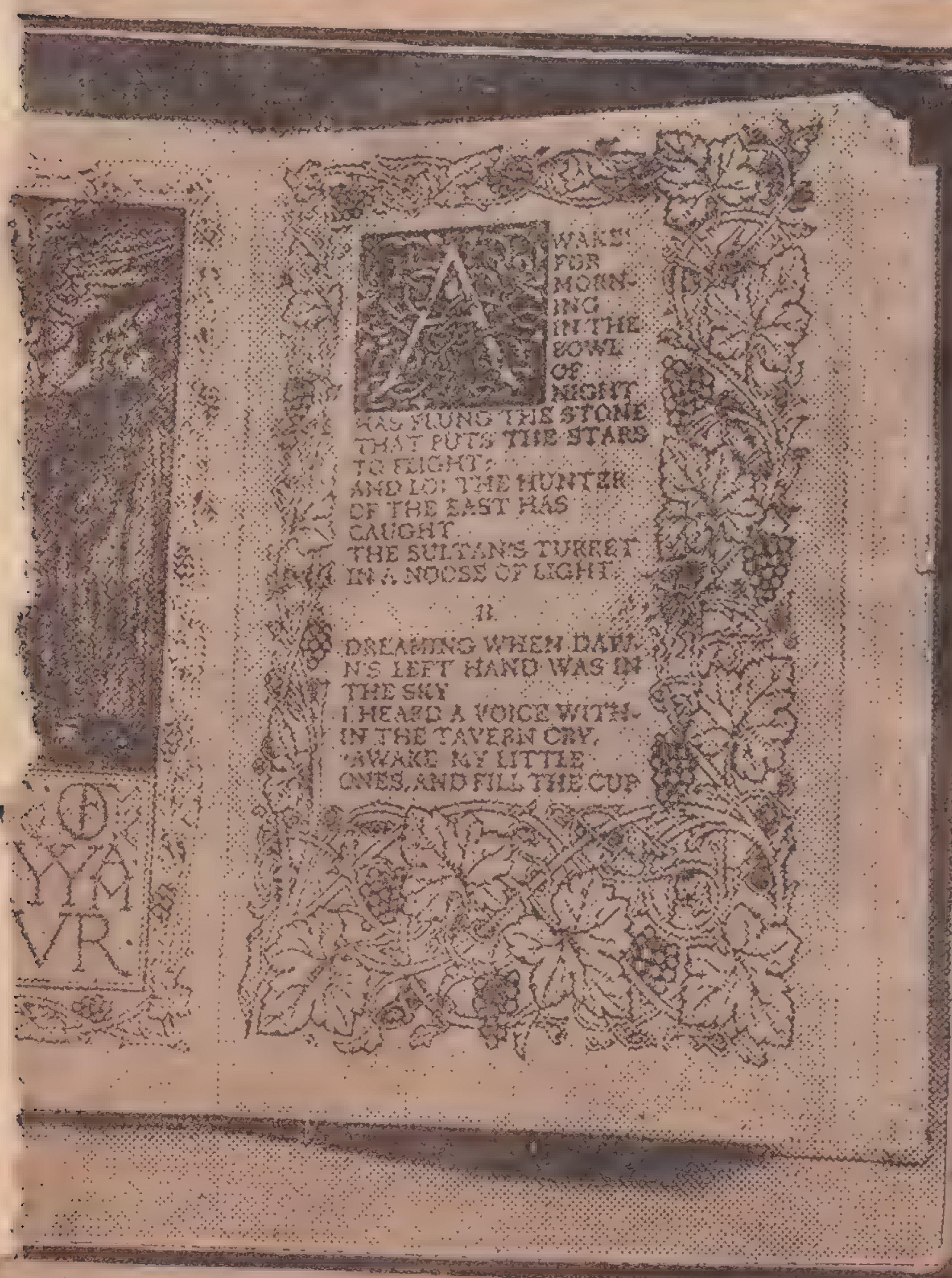
lations being based on FitzGerald's. There
 are six variorum editions; more than forty
 translations of the "Rubaiyat" other
 than FitzGerald's; bibliographies and a
 concordance; half a dozen editions of
 FitzGerald's works in addition to his
 Omar; lives of and of FitzGerald,
 and a drama based on FitzGerald.
 Among interest- "Rubaiyat" editions
 are the third (Bernard Quaritch,
 London, 1872) the Quaritch edition
 of 1879, including the Salaman and
 Absal of Jam. There is a Vale
 Press edition of "Rubaiyat," with
 decorations designed by Charles Rick-
 etts and the frontispiece designed
 and engraved by him, the book
 printed by the Ballantyne Press, London,
 1901. Another book calling for special
 mention is FitzGerald's "Rubaiyat," with
 original Persian sources, collated from his
 manuscript and literally translated by
 Edward Heron-Allen (Quaritch, 1899). The
 bindings include a Zaehnsdorf and a
 Riviere. The tiniest of the "Rubaiyat"
 editions is a volume 1 1/4 by 2 inches in
 size printed by David Bryce & Son, Glas-
 gow. There are many large and beauti-
 fully printed and illustrated editions,
 representing the work of many private
 presses. The entire collection will de-
 light the book lover.

FitzGerald's Dictionary.

A very interesting feature of the Fitz-
 Gerald side of the exhibit is the dictionary
 used by FitzGerald in making his trans-
 lations from the Persian. This dictionary
 is owned by Mr. Arnold; it contains Fitz-
 Gerald's autograph, dated February, 1855.
 The title of the book is "A Pocket Dic-
 tionary of English and Persian." The
 volume was printed in London, 1850.

In this connection it is of interest to
 note the cordial relations which existed
 between Tennyson and FitzGerald. Their
 acquaintance is commemorated in the
 volume, "Edward FitzGerald, 1809-1909;
 Centenary Celebration Souvenir," printed
 and published by the East Anglian Daily
 Times, Ipswich, England. This book is
 included in Mr. Howell's collection. The
 prologue to "Tiresias" describes Fitz-
 Gerald as seen by Tennyson at Wood-
 bridge in 1876.

An addition to the attractions provided
 by the Carteret Club will be the library's
 exhibit of "Features of the Printed Book."
 This well-known exhibit shows the art of
 book-making in its many phases. There
 will also be displayed the Chicago Inland
 Printer Technical School's exhibit. This
 is of work done by students in planning
 type, title pages, covers, etc.



piece and First Page of a
 PRESS RUBAIYAT.



FITZGERALD

This is
 ng of any
 frontispiece
 of Milton
 h of Ten-

nyson, on this page is the one appearing
 in the edition of Milton.
The FitzGerald-"Rubaiyat" Collection.
 There are between 200 and 300 items in
 Vice-Chancellor How fine FitzGerald-

"Rubaiyat" collection. All, 183 editions
 of FitzGerald's translations are listed,
 this total including fifteen transla-
 tions of the "Rubaiyat" into lang-
 uages other than English, the trans-

130. "The Making of a Book." In the Newark Free Public Library will be made the first public display of first fruits of what has been called "one of the most momentous enterprises ever undertaken by a trade organization"—technical education of its membership—the display having been arranged by the International Typographical Union Commission on Supplemental Education, and is shown in connection with "The Making of a Book," material for which latter has been loaned by the Carteret Book Club. But, aside from the interest which attaches to the exhibit as an illustration of modern printing, it marks a step in the work of trade organizations which is destined to become national or international in its effects.

So much has the step been noticed that the American Federation of Labor, at its convention last week, took steps looking toward the promulgation of educational courses by the 120 international organizations which comprise its membership. Educators who have investigated the course have pronounced it one of the most thorough ever devised. It has aroused other trade organizations to a sense of their responsibility toward their members. Newark may consider itself fortunate in being the first city in which this display will be exhibited in the United States, due to the enterprise of Librarian Dana and the activity of the members of Newark Typographical Union, at whose behest the exhibit was arranged.

The library left by the late Amos J. Cummings has been forwarded to the Union Printers' Home by his widow. This was done in conformance to a wish made by the deceased printer, printer and congressman. Mr. Cummings's autograph is in each and every book, and was written in during his last illness in anticipation of their being sent to the home.

It is estimated that the old age pensions paid by the International Typographical Union to its superannuated members will have exceeded \$100,000 by the end of the first year since the pension law became operative. The members do not accept these pensions as charity, but as something which rightfully belongs to them. Each member of the organization also has a right to residence in the Union Printers' Home at Colorado Springs, Colo., when sickness or old age overtakes him. One of the finest tuberculosis sanatoriums in the world is established in connection with the home.

TENNYSON-FITZGERALD EXHIBIT OPEN TO-DAY

The Carteret Book Club's notable exhibit of Tennysonianana and of editions of the "Rubaiyat" together with books relating to Omar Khayyam and Edward FitzGerald, will open at the Public Library this afternoon at 4 o'clock. The exhibit will continue for two weeks, the hours being from 4 to 6 in the afternoon and from 7 to 9 in the evening.

There was a private view of the exhibit last night for members of the club and friends. Addresses were made by W. H. Arnold, of Newey, a member of the club, who loaned the Tennyson collection, and by Vice-Chancellor James E. Howell, president of the club. The "Rubaiyat" editions and the FitzGerald material are from Mr. Howell's library.

The Tennyson collection, including original manuscripts, rare first editions, proof copies, letters written by the poet and association books, was described in detail by Mr. Arnold. Many facts of special interest were brought out. Mr. Howell talked informally of FitzGerald's work in translating the "Rubaiyat," and gave a brief sketch of Omar.

In connection with the Tennyson-FitzGerald display, there are shown the Newark Library's exhibit, "Features of the Printed Book" and an exhibit made by the Inland Printer Technical School, of Chicago, under control of the International Typographical Union.

The Carteret Book Club.

TO THE EDITOR OF THE EVENING POST:

SIR: If the progress of art and letters in New Jersey is not without interest to all your readers you will perhaps publish this note. It calls attention to a book exhibition now open in the Newark Public Library. This exhibit includes a collection of several hundred editions of Omar Khayyam, including translations by Fitzgerald and others in English and other languages, and a collection of Tennysonianana of very great rarity, first editions, manuscripts, association books, etc. This material is lent by members of the Carteret Book Club of Newark, an organization, perhaps the first ever founded in New Jersey, for the promotion of interest in the book arts and for the occasional publication of hitherto unpublished manuscripts.

The exhibit is attractively displayed, adequately labelled, and well lighted. It attracts few visitors, though perhaps as many as such displays generally do. The club now includes about sixty men, residents of Newark and vicinity. It gives occasional exhibits, and holds occasional semi-social meetings. One of its early publications will be a group of a hundred letters from Bulwer-Lytton to the actor Macready, concerning the writing of the plays "Richelieu," "Lady of Lyons," and "Money."

As I have already intimated, a word in your columns about this club and its work would seem in place, if only because this is the first movement of its kind in New Jersey.

T. L. B.

Newark, N. J., November 22.

WORK OF PUPILS IN TYPOGRAPHICAL



LET
DES
7
COV
PCC

ROMAN

INKING OF ROMAN CAPS

ABCDEFGHI
hijklmnoDRAWING AND INKING OF OLD
ENGLISH LETTERS.PRINTING ART
WELL TAUGHTLibrary Exhibit Shows Work
of Pupils in Typographical
Union Course.

EMPHASIS PLACED ON DESIGN

An exhibit of special interest to printers, but with an appeal to all persons who have come to appreciate the development of the art of printing, is being held at the Newark Library. It is of the work of pupils taking the International Typographical Union course of instruction in printing given by The Inland Printer Technical School of Chicago. This course is conducted by the technical school under the control of the union's commission on supplemental trade education.

The Chicago printing school marks an important step in the development of labor unions. The school is one of a very few in the United States, and there are only a dozen printing schools in the world.

The International Typographical Union, it is to be noted, does not concern itself simply with the question of hours and wages. Its printers' home, in Colorado Springs, Colo., is one of the best of philanthropic institutions. Now it offers in the printing school an incentive and an opportunity to every man in the printing trade to improve himself in his craft, and to help himself thereby to a better position and better wages.

The union's course was announced in March, 1908. So far about 1,200 students have been enrolled. The work is carried on by correspondence. The expense of the course is very moderate.

The exhibit at the library gives an idea not only of the course, but of the results obtained by following it. Insistence is placed on the fact that at the foundation of good printing lie those same general principles of design and good taste which are at the basis of every other art and craft. The pupil begins by studying the individual letter. Then he proceeds to a combination of letters in lines, double lines, groups of lines, title pages, posters, etc.

He learns that each individual letter in a font of good type is itself the result of careful study on the part of some designer of skill and taste. Then he learns the composition of these letters into

words and combinations of words, with the purpose of making a well-designed page, one that shall appeal to all the persons of experience and discretion, calls for the same kind of skill and taste that is called for in the drafting of the individual letter. From this to the subject of arrangement of type pages and groups of type in books, posters, circulars, etc., in accordance with such general principles as careful students have discovered, is a natural step.

The Art of Design.

The whole course, in fact, seems to assume that pupils come to it already knowing something of the craft of printing. It assumes, moreover, that knowledge of the craft of printing, and even some skill in it, may be possessed by one who is ignorant of the art of design, and it is this art that those giving the International Typographical Union course of instruction attempt to teach.

The samples of work shown at the Newark Library have been gathered from students living in many parts of the United States. It was brought together as the outcome of the printing exhibits that have been held in the library in previous years, and this is the first city in which it has been shown. After it has been displayed here it will be offered by the International Typographical Union and the Newark Library to other libraries, both public libraries and college libraries, and will travel through the United States for perhaps a year or more.

It includes eighty-eight mounts and 100 different items of work. About twenty different kinds of work are shown, illustrating in various ways most of the steps in the International Typographical Union course.

The exhibit will remain open through next week and perhaps longer. The hours, Sundays included, are from 4 to 6 in the afternoon and from 7 to 9 in the evening.

Some time ago, through the offices of Dr. William S. Disbrow, an exhibit of pewter was opened at the New Jersey Historical Society. To any collector of pewter this exhibit will prove of interest. It combines pieces of real old pewter and specimens of the early britannica ware, made by Joseph Dixon, of Sheffield, and others. It was thought by those interested in making the exhibit that through such a public collection much might be learned by the novice concerning pewter and britannica. To some people there is little of beauty or interest in the dull-lustered pewter; but others find in this ware a most fascinating attraction. Pewter collectors are fewer, perhaps, than collectors of china, but, then, there is less of pewter to be collected than of china. There was a period many years ago, we are told, when old pewter was gathered up for manufacturing purposes. Then, piece by piece, the quaint old dishes and spoons of their grandmothers were dragged forth by unappreciative grandchildren and sold to the junkman. This was a pity, and regrets are stronger as time goes on.

The portfolio of the Fawcett Drawing School, in Academy street, sent to the third annual convention of the National Society for the Promotion of Industrial Education, at Milwaukee, Wis., last week was especially attractive and gave a good idea of the sort of work being done in this Newark school, of which Albert A. Lache is principal. The portfolio contained upward of forty photographs, the first being a picture of the school building. There were a dozen illustrating the work done in the jewelry department. There were also some original designs for jewelry drawn by the pupils of this school. Following this were photographs illustrating die sinking and its products. There were two dozen photographs of work turned out in the art crafts classes. Two of these photographs were mounted on each leaf. The portfolio closed with a printed folder about the drawing school. The portfolio, which was gotten up by John Cotton Dana, librarian of the Free Public Library, was composed of loose leaves, olive green in color, which were bound in heavy cardboard covers of a like color.

The Carteret Club Exhibit

The Carteret Club's exhibit of Tennysonianana and of editions of the "Poems" and books relating to Omar and FitzGerald will continue at the Newark Library till the middle of next week. An interesting addition to the Tennysonianana has just been made in an autograph letter from Tennyson to Moxon, his publisher. This letter, postmarked Spilsby, November 20, 1832, relates to the publication of the book of poems brought out in 1833. It is especially noteworthy because Tennyson signed it "Alfred Tennyson," instead of using, as was his wont, the initial "A." for his Christian name. There is no other existing signature of Tennyson thus written except on the marriage register of Shiplake Church. The letter belongs to W. H. Arnold, of Nutley, who has loaned the entire Tennyson collection for the exhibit. It was recently secured by Mr. Arnold together with a finely preserved copy of the "Poems" of 1833. In connection with the Carteret Club's exhibit at the library there is displayed the exhibit of The Inland Printer Technical School, of Chicago, under control of the International Typographical Union, and the library's own exhibit of the "Features of the Printed Book."

ART MUSEUM TO OPEN THIS WEEK

The "some day when dreams come true" isn't always so far off as it may seem to be. Newark has dreamed for years of an art museum. Now the "some day" is at hand, for on next Thursday the Newark Museum is to be formally opened at the Free Public Library.

The opening will take the form of a reception by the trustees of the Newark Museum Association to the members of the association and invited guests. On the day following, the museum will be thrown open to the public. The reception will be between the hours of 4 and 10 o'clock.

In its inception the museum will consist of the interesting collection of Japanese art objects purchased by the trustees of the association from George T. Rockwell, of this city. They have been assigned to a permanent place in a large room on the third floor of the library building.

But the opening of an art museum in Newark is no common event, and the trustees of the library, through the able co-operation of John Cotton Dana, the librarian, and his assistants, have arranged to make the occasion a notable one. A loan exhibition of paintings and sculpture will be held and a general directory of the building will be issued, with a descriptive list of interesting things to be seen in the various departments. It will be a sort of "old home week" for the library.

The Japanese art objects which are to constitute the nucleus of a museum of art in Newark have been previously described in the columns of the Sunday Call. As a loan exhibition they have attracted many visitors to the library. The art and science committee of the library advocated their purchase by the city as the nucleus of a museum and the Newark Museum Association was formed to re-

ceive the collection in trust, the city appropriating the money to pay for them.

Sir Caspar Purdon Clarke, director of the Metropolitan Museum of Art, and other experts recommended the purchase, because of the intrinsic value of the collection, and also because of its representative character as showing the arts of Japan. Collectors have been very busy of late gathering up articles such as those acquired by Mr. Rockwell during his thirty years of specialized effort. Art objects of this sort are becoming more and more rare, especially as a large proportion of them are no longer made. There are over 2,000 different articles in the collection, including bronzes, carved wood, gilded shrines and images, porcelains and pottery, lacquered and metal work, color prints and paintings on silk and on paper hanging. It is planned to have the exhibit changed frequently, as limitations of space prevent showing all of the articles of the collection at one time.

The exhibition of paintings and sculpture will be representative of types of American art. Notable among the articles on display will be a number of works of Gutzon Borglum, who has been chosen as sculptor for the Lincoln Memorial, to be erected in Newark under the will of Amos H. Van Horn. There will also be exhibits from the studio of John Flanagan, formerly of this city, sculptor of the bronze group above the main entrance of the library. It was through the personal efforts of Mr. Flanagan that the trustees of the library are now able to present the largest and most important display of sculptural works ever obtained for exhibition in this State.

The Borglum exhibits will include the famous heroic size head of Abraham Lincoln, a bronze casting of which is one of the most highly prized works of art in the

United States Senate. At the time it was accepted there Theodore Roosevelt, then President, expressed his intense gratification with it as a portrait and a character study, and Robert T. Lincoln declared it was the best likeness of his father that had ever been produced in sculpture. It shows lines of beauty which really existed in the face of the Great Emancipator, but which it took the eye of an artist to discover. The head which is to be exhibited here is in plaster, stained to give the effect of marble.

Another interesting character study is done in plaster. It shows the author of "Sesame and Lilies" in a meditative mood. He is wrapped in a loose gown and robe and sits well back in a chair of ample dimensions, his head erect and his chest hidden by his flowing beard. His right hand rests on a book and his left on an arm of the chair. There is reposefulness in the posture and thought in every line.

The Borglum statue of John Smithson, founder of the Smithsonian Institute, is shown in a bronze figure about two feet in height. There are also a bronze casting of a proposed Grant memorial with three equestrian figures, an enlarged plaster cast of a medal made by Mr. Borglum for presentation to Winthrop Ames, director of the New Theatre, and a section in plaster from the group known as "The Mares of Diomedes," which stands in bronze at the foot of the main staircase of the Metropolitan Museum of Art. The section shows the figure of Hercules, on the back of one of the mares. One of the twelve labors of the demigod was to carry away these man-eating steeds from the owner, king of the Bistones in Thrace. He not only accomplished the task, but slew their owner in the bargain.

As a type of the best in American sculpture "Wonderment of Motherhood," a one-half life-size marble representation of a mother and child, will deserve special study. It is simply a product of genius and belongs to no school. Both figures are in the nude. There is both concentration and abstraction of thought, for, although the mother's whole physical being is centred on the little one in her lap, her mind appears to be engaged in a faraway quest of the strange power that brought the young life into existence. The face and figure are very beautiful and real. It might be flippant to say that her face is distinctly that of an American woman, but a sculptor who is doing so much for the art of his native country would hardly take exception to the assertion is what is best in the American woman's face is here expressed. Among the works to be shown by Mr. Flanagan are a plaster head of the late Monsignor George H. Doane. This will also possess a peculiar interest, because of the intimate personal relationship of the sculptor and the man whose physical personality he has portrayed. Mr. Flanagan will also exhibit a life-size bronze casting entitled "A Singer," and a small bronze head.

Other sculptors whose works are to be in the exhibition are Robert Altken, Chester Beach, Victor D. Brenner, Mrs. E. W. Burroughs, Joseph Davidson, Harry B. Fowler, James S. Fraser, Eli Harvey, Isidor Konti, H. A. MacNeil and Mrs. H. A. MacNeil.

The paintings will be shown in the art gallery on the fourth floor front of the building and the bronzes of the loan collection in the south section of the gallery. Twenty-six paintings are to be exhibited, as follows: "A Study in Tone," John W. Alexander, "The Pallasades," Brinley D. Putnam, "The Pallasades,"

Exhibition of Painting and Sculpture Will Be Held at the Free Public Library in Connection With the Opening—Some Notable Exhibits—Works by Gutzon Borglum Will Be a Feature :

William M. Chase, "Portrait of a Man" and a still life; Edwin B. Child, "Portrait of Mrs. A. Von Hunnerbein"; Arthur B. Davies, "Sea, Wind and Sea"; "Moonbeams"; Charles H. Davis, "F. Under the Hill"; Ranger Donoho, "Low Fence"; Ben Foster, "Me Will-Brook"; Albert L. Groll, "The Gleaner"; Child Hassam, "October's Gold"; "Cherries"; W. Hawthorne, "Apprentice Boy"; Charles Marin, title not given; Willard L. Me John, "The Young Moon"; J. Francis Mott, "A Group of Sycamores"; Chauncey Ryder, "A Connecticut River Ferry"; Matthias Sendoe, "In New Alcorn"; Dwight W. Tryon, "An Autumn scene"; John H. Twachtman, "A Pastel"; H. Day Walker, "A Canadian Pastoral"; J. Frederick J. Waugh, "Bailey's Island"; J. Reid Weir, "The Fur Pelisse"; F. T. Alden Williams, "The City from the Gallard Mountains"; George Alfred Williamson, "Summer Sea"; Cullen Yates, "Islands." In connection with the general exhibit there will be a display of paintings, engravings. It is described in a bulletin issued as one of a series by the subject. Another bulletin is descriptive of the museum art collection.

In 1906 a resident of this city the library a sum of money for establishing a permanent exhibition of prints. The exhibition was opened to the public in the following year. It now includes over 900 prints, etchings, dry points, woodcuts, per plate and steel engravings, mezzotints, aquatints, lithographs, photogravures, zinc etchings, half-tones and prints by less familiar processes. Four hundred are mounted and matted in uniform style. Among them are represented the works of Francis S. King, of this city, and Gustav Kruehl, formerly a resident of East Orange, both known for years as among the foremost of American water color graveurs.

IN THE AIR

ART GALORE.

The beauty and the chivalry of our fair city gathered en masse at the Free Public Library last Thursday afternoon and evening to attend the opening of the Newark Art Museum, and it is safe to venture the assertion that no city in the land could turn out a more elite crowd, although some are considerably larger.

From 4 o'clock in the afternoon until the janitor began to wink the electric lights as a hint that it was time to stop patronizing Art and go home to the soothing arms of Morpheus, the galleries of the new museum were comfortably thronged, although not so much so but what the pictures and other objects of virtue could be easily seen without anybody crowding in between you and them to cut off your view. It was a gala occasion, and all present, on leaving, assured Mr. John Cotton Dana, the secretary of the Museum Association, that they had had the time of their lives.

On arriving, the guests were shown the way to the cloakroom, where gentlemanly attendants relieved them of their hats and overcoats and handed them checks for the same. Then into the museum-rooms, where all was gay and festal.

Here and there were the young ladies of the library staff, who circulated hither and thither and made one and all feel perfectly at home with their bright smiles and pleasant words.

The visitors were asked first to take a look at the Rockwell collection, which has been bought by the city as a nucleus for the museum. Here many odd and precious articles are exhibited, which, while they are mostly of foreign manufacture and are out of date, such as Japanese pieces and gold lacquer ash-trays, and cannot be compared with similar things made in Newark to-day, so far as cheapness and utility are concerned, yet it can easily be seen that they are valuable and interesting to those who have the time to study up about them.

Next the guests were invited to inspect a large collection of rocks, which must be seen to be appreciated. They were very entertaining and instructive. It was hoped that the brickbat that President Taft hurled at the newspapers at the banquet Wednesday night would be included in this department of the exhibition, but it was not there, although Dr. Disbrow agrees to add it to the collection if it can be produced.

It was the gallery of paintings and statuary that attracted most attention, however. Here was displayed the finest loan collection ever framed up in Newark. One of the ladies present asked why it was called a loan collection.

"Because the pictures are hung up," replied one of our successful business men, with a dry smile.

A few of the many notable pictures were as follows:

No. 2. "The Palisades," by D. Putnam

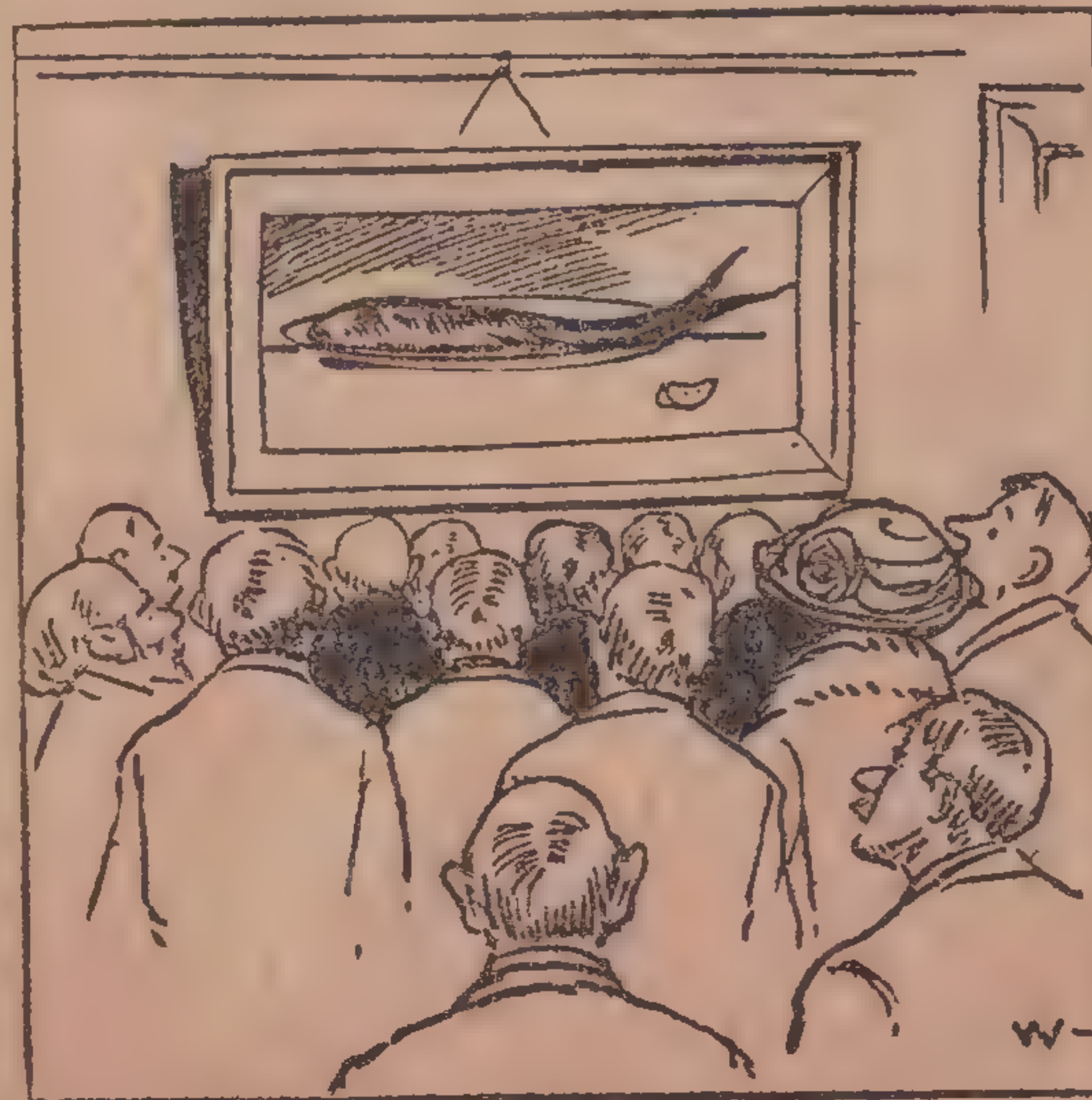
nley. The scene shows the Hudson river, as viewed from behind some trees. There is a sailing vessel, also a steamboat, on the water, and if you back across the room, being careful not to step on anybody, and partly close your eyes, you can see the Palisades on the opposite shore through the trees. If the artist had taken his camp stool and easel right down to the edge of the water he could have secured a much better view. As it is, the trees in the foreground interfere so much that you cannot read the name of the steamer, nor even tell whether the sailing vessel is a schooner or a sloop.

No. 4. "Smoked Herring," by William M. Chase. This celebrated artist knows how to select appealing subjects. His picture, although small, was the most popular in the room. It shows a herring on a platter, all ready to be eaten. An admiring crowd of young artists and writers hung around it throughout the evening, feasting their eyes on its exquisite technique and simple dignity.

No. 8. "Home Under the Hill," by Charles H. Davis, indicates a farmhouse on a side hill near Woodstock, Vermont. To persons who have known the landscape beauties of Sussex County the scene

is not attractive. More to the point, in the opinion of those who recognize in the back-to-the-soil movement a solution of the problem of the high cost of living, is No. 17, "A Connecticut River Farm," by Chauncey F. Ryder. Few people will be able to gaze upon this picture and not feel a longing to find just such a place and go to raising eggs and vegetables.

No. 9. "Willow Fence," by Rouger Donoho, is beyond question the finest picture in the room. It makes you think of the old pasture fence where the cat-tails used to grow, and the frogs croaked when you went for the cows. An artist assures us that it has entirely too much metallic in it, but that does not spoil it for us.



No. 10. "Meadow Brook," by Ben. Foster. Gazing on this painting, J. William Clark exclaimed:

"How he has transcribed the dignity and sublimity of the level land of the sage brush!"

"Haven't you read the wrong description?" asked Bishop Lines. "That about the dignity and sublimity of the level land of the sage brush refers to No. 11, which is up at the other end of the room."

"So it does," said Mr. Clark, consulting his catalogue.

No. 12, "October's Gold," an impressionistic thing, by Childe Hassam, stirred up a vast amount of discussion, and those present were divided between two impressions; first, that the picture was upside down, second, that it would have looked better turned on its left side. The committee insists that the picture is hanging the way it hangs when at home in Mr. Hassam's studio in Boston, and they point to a private mark which they placed on the frame to indicate which way was right side up.

Many other lovely paintings were shown, but lack of space forbids mentioning them separately, if we are to leave room for a few pointed words about No. 6.

"Sea, Wind and Sea," is declared, by John Flanagan and other authorities in art, to be the very best thing in the exhibition. We deny this. We deny it with such emphasis that we puncture the ribbon of our typewriter.

In this picture Mr. Arthur B. Davies has depicted a crowd of tall ladies going in bathing on a stern and rock-bound coast, while a gale is sweeping in the sea and the sky is the color of blacking before you rub the rolls

brush over it. Mr. Davies's intention have been to do something allegorical, but all we know is that it gives you a chill to look at it.

Edward T. Ward's teeth were chattering as he turned away from this strange canvas. "It is downright foolishness," he said. "There is no woman in the world that would go in on a day like that. Up on the coast of Maine in the summertime you won't find anybody in swimming but me, with such a fog coming."

Mr. Ward voiced the sentiments of many others. We may not know the fine points of art in Newark yet, but we do know when it is time to stop taking liberties with nature.

With this single exception the exhibition at the library is well worth going miles to see. The museum association is to be congratulated upon the work accomplished, and the people of the city are likewise to be felicitated on having such a good picture show in their midst.

The library elevator with its courteous operator is at the disposal of those who do not feel able to climb the stairs.

L. H. R.

MUSIC NOTES

The paintings in the loan exhibition of pictures at the Newark Library include some fine examples, admirably chosen. Childe Hassam's beautiful "October Gold," a rocky hill with trees scattering their yellow leaves on the ground and a thin blue stream trickling over the stones, is one of the best landscapes. J. Francis Murphy shows one of his triumphs, silvery in tone and precious in quality. Ben Foster has "A Meadow Brook," ingenious in design and agreeable in color. F. Ballard Williams has a fine Welsh landscape. D. W. Tryon an early study of autumn reds against a hot sky, and Horatio Walker's is also represented by an early and very good example before the moment when golden light began to pour into his landscape and obscure its beauty. Among the figure paintings are two by Arthur B. Davies, both interesting examples of his quaint vision and splendid draughtsmanship; a "Study in Tone," by John W. Alexander, somewhat grayer than his most recent canvases, but full of charm; "The Apprentice Boy," by Hawthorne, than which he has done nothing more appealing, and "The Fur Pelisse," by J. Alden Weir, a brown-haired woman with a quiet face, comely and refined and sympathetically seen and painted. There is also a group of water colors by John La Farge.

The Public Library tries to keep in touch with the literary expression of New Jersey genius and the collection of titles of books about Newark and New Jersey is being added to gradually. The stories dealing with Newark scenes are very few. Miss Amanda Douglas wrote a story called "In Trust, or Dr. Bertram's Household," and old Newarkers will realize a past day as depicted there. Augustus Watters wrote "A Newark Knight" and "The Puritans," the latter a tale of old Newark. Jeanette Gilder in her autobiography, which she calls "The Tom Boy at Work," describes Newark of some years ago. Miss Lillian Price, a well-known teacher at the Newark Normal School, who died recently, published some pretty stories about New Jersey in Saint Nicholas, one of these, "The Bulb of the Crimson Tulip," describes a part of Newark. "The Pretty Factory Girl" was circulated among paper novel readers. It was a sensational, highly seasoned tale of the thrilling adventures of a worker in Clark's Mills. Mrs. Terhune ("Marion Harland") is said to have written a story called "Krawen" (Newark backwards). Otherwise Newark is still in a measure unsung.

In the exhibition at the Public Library, Horatio Walker's "Canadian Pastoral" is one of the most popular pictures. There is a loan collection of this man's work now at the Montross Gallery. The "Canadian Pastoral," by the way, and the Tryon landscape at the library were loaned by Mr. Montross from his private collection, a fact that the catalogue has inadvertently failed to mention. The pictures cover a long period of work—nineteen years: to this extent it is retrospective. Between the "Morning—Milking," No. 10, painted in 1891, and "A Frosty Morning," just finished, there is a great difference. The pictures painted in the intervening years trace the artist's development.

CITY'S MUSEUM ALMOST READY

Opens in Library This Week,
Exhibits Including Loaned
Works of Native Artists.

ASSOCIATION'S POSSESSIONS

The trustees and members of the Newark Museum Association, with their friends, will look over the several exhibits arranged in various rooms of the library to-morrow afternoon and evening. Then the exhibition will be opened to the public, and the museum will be formally launched.

This is the first public museum to be organized in New Jersey. Its foundation is the Rockwell collection of Japanese art objects, recently purchased by a municipal appropriation of \$10,000. The Rockwell collection will be displayed in new cases in the exhibition-room on the third floor of the building, in proximity to the art department.

But the museum has other possessions of great importance. The science department lodges a large collection of rocks, minerals, semi-precious stones, shells, botanical specimens and raw materials of industries made by Dr. William S. Disbrow. The print collection covers engravings and engraving methods, including wood, copper and steel engravings, mezzotints, dry prints, etchings, lithographs, photogravures, and half-tones.

For the occasion the association has borrowed pictures and sculptures that represent the current art of this country. When shown in conjunction with the museum's other exhibits they make up a display of art objects.

The collection of pictures in the art gallery on the fourth floor is a representative one. The gallery is small. Every inch of its walls that can be used to advantage has been hung with canvases that need no commendation. The exhibition has been arranged to make a fair showing of the various schools or methods of contemporary painting, and for this purpose it is necessary to show more pictures than the gallery can offer a truly artistic hanging. Its chief merit is the opportunity it offers to trace the development of modern painting. The collection is unique in its character and merit. The work of many of these men is not exhibited at the National Academy of Design. One-man shows are the vogue in the dealers' galleries and only by constant attendance can pictures by so many of our first artists be seen. And even in the galleries these painters are not represented each season; some of them are not seen at all in the dealers' rooms. It is only in the Pennsylvania that the majority of this group can be seen at the same time, and then their work is hung among so many pictures that one is weary before he has seen them all. It is only through the courtesy of the

artists that the museum has been able to bring these pictures together. The museum has also had the co-operation of William Macbeth and N. C. Montross, as well as that of Joseph Isidor, by whom three of the paintings were loaned. The Groll, Sandor and Murphy landscapes belong in Mr. Isidor's collection.

John W. Alexander, president of the National Academy, has loaned for this occasion one of his characteristic figure paintings, "A Study in Tone." From J. Alden Weir comes "The Fur Pelisse." At the end of the room, where a long view is possible, C. W. Hawthorne's "Apprentice Boy" is hanging; near it William M. Chase's "Gipsy." These represent the figure painters of the metropolis. Of the portrait painters, Edwin B. Child is present with his "Woman in Black," Mrs. A. von Hunerbein. Mr. Chase's "Smoked Herring" is an example of still life. Five of John La Farge's sparkling water color hang among the bronzes and a Two in pastel. Across the gallery is one by B. Davies's decorative

are landscapes in high and pleasant pictures of brooks, meadows and plains painted in the more familiar manner, and paintings of greater virtuosity, ranging from the rich toned landscapes by Charles Davis and Ballard Williams to Putnam Brinley's brilliantly decorative vision of a lake.

There is a lyrical sea scene by George Alfred Williams, a poetic Tryon, Horatio Walker's "Canadian Pastoral," one of Matthias Sander's versions of the Arizona desert, a characteristic Murphy-J. Francis and an early Groll.

The rocks and waves and blue water at Bailey's Island are seen through Frederic J. Waugh's eyes—great knowledge of water here. Willard L. Metcalf's "The Young Moon" is a picture of the clear evening landscape. And then one comes upon Childe Hassam's "October's Gold" and Ruger Donoho's subtle depiction of nature.

Chauncey Ryder's "A Connecticut Farm," Cullen Yates's "Upland Pasture," and Ben Foster's "Meadow Brook" conclude the list as far as the New York end of the exhibition goes.

Boston is represented by five artists and six canvases, Edmund C. Tarbell, Frank Berson, Joseph De Camp, W. M. Paxton and Philip Hale, being a hint of what artists are doing in New England.

At the west end of the gallery a collection of casts and bronzes by American sculptors has been arranged with the help of John Flanagan, who lends three of his pieces, including the plaster cast of Monsignor Doane. Robert Altken's "Dancing Bacchante," Chester Beach's "Young Nymph," half a dozen of Gutzon Borglum's bronzes, casts and plaster fragments: that is the way the catalogue reads. Victor Brenner sends medals; Edith Woodman Burroughs, "Circe," a head of John La Farge, and others; Jo Davidson, the cast of Miss Flora Whitney, "The Egoist," etc.; Eli Harvey, animal bronzes; Isidore Konti, "The Breeze" and "Meditation." Mr. and Mrs. Herman A. MacNeil conclude the list. Harry B. Fowler has loaned several bronzes and porcelains, all of which are distinctly labeled.

The Newark Museum Association celebrated the opening of its Museum in the Public Library Building yesterday with the exhibition of a loan collection of pictures and of the permanent possessions of the museum. On the third floor is an interesting collection of Japanese lacquers, metals, paintings, ivories, porcelains, and prints. These have been assembled during the past thirty years by George T. Rockwell of Newark, and were purchased by the city to form the nucleus of the museum collections.

The paintings in the loan exhibition include some fine examples, admirably chosen, many of them known to visitors at New York exhibitions, but some of them unfamiliar. Childe Hassam's beautiful "October's Gold," a rocky hill with trees scattering their yellow leaves on the ground and a thin blue stream trickling over the stones, is one of the best landscapes. J. Francis Murphy shows one of his triumphs, silvery in tone and precious in quality. An early canvas by Albert Groll has a sober simplicity that we confess to liking better than his Arizona style.

Ben Foster has "A Meadow Brook" ingenious in design and agreeable in color. Ballard Williams has a fine Welsh landscape. D. W. Tryon an early study of Autumn reds against a hot sky, and Horatio Walker is also represented by an early and very good example before the moment when golden light began to pour into his landscape and obscure its beauty. Among the figure paintings are two by Arthur B. Davies, both interesting examples of his quaint vision and splendid draughtsmanship; a "Study in Tone," by John W. Alexander, somewhat grayer than his most recent canvases, but full of charm; "The Apprentice Boy," by Hawthorne, than which he has done nothing more appealing, and "The Fur Pelisse" by J. Alden Weir, a brown-haired woman with a quiet face, comely and refined, and sympathetically seen and painted. There is also a group of water colors by John La Farge.

Altogether, the little exhibition is strong in the line of competent craftsmanship and discriminating vision, and deserves to be visited by those who care for American painting on its serious side.

In connection with the paintings a considerable group of modern American sculptures is shown, good examples of subjects well known throughout recent exhibitions.

N.Y. Times 2/27/10.

NEWARK'S MUSEUM FORMALLY OPENED

The City's Youngest Institution
Starts Under Highly Encouraging Auspices.

WILL BE OPEN ON SUNDAYS

The Newark Museum, for whose establishment a constantly increasing group of earnest citizens have for some time striven, is at last in operation. On the third floor of the Free Public Library, in the northeast corner of the building, is the real "acorn" out of which a great symmetrical and wide-branching oak should surely grow. This beginning, this first plantation, is made up of a fine display of rare and beautiful objects of Japanese art. Thus it is a Japanese acorn, and this, mayhap, is a most auspicious omen; for if the museum grows with anything like the vigor and swiftness of the New Japan, then the new institution has a splendid future not far ahead of it.

This Japanese collection, as has been told many times, was purchased out of a city appropriation for the purpose, for \$10,000, of George T. Rockwell, of this city. It has been arranged in especially constructed cases, which permit of the best possible display of each object. A museum which does not set up its treasures so that all their beauties may be detected, puts a great barrier before its popularity. It is pleasing to not that the new Newark Museum starts right in this important detail. The value of this exhibit will undoubtedly become more apparent as the months slip by. Its force

and influence as a teacher of better and finer things in artistic expression will never be accurately measured, for there is no scale by which to judge such things. But it will be forever at work upon the people who find their way within the room and it will ceaselessly kindle enthusiasm for the things that inspire and stimulate and raise one out of the commonplace.

Then, on the fourth floor, is the Eric Ward Disbrow collection of mineralogical and geological specimens and raw materials used in manufacturing industries, gathered by Dr. William S. Disbrow, of this city, and on exhibition at the Library for several years in the past. This collection has never yet been appreciated by the people of Newark at anything like its real value, and it is to be hoped that under the new auspices the thousands who would delight in it, did they only once discover its existence, will find it. There is also a very carefully prepared and arranged collection of etchings and engravings with the various stages of production clearly illustrated.

Such is the museum, as it starts. Humble enough will this beginning seem within a few years, but precious beyond computation when once the institution has grown great and strong.

On the fourth floor, in the long room on the front of the library building, the art gallery in fact, is a loan exhibition of paintings, a few water colors, and the rest in oils. This is not large, but its grade is high. There are no great paintings; but there are no poor ones. On every hand there is some canvas or other bound to please, while not a few call one back more than once. There are paintings by Americans of wide fame, such as: J. Alden Weir, William M. Chase, John La Farge, John H. Twachtman, Edwin B. Child, Edmund C. Tarbell, Childe Hassam, William L. Metcalf, Dwight Tryon, Horatio Walker, C. W. Hawthorne, J. Francis Murphy, Matthias Sander and Frank W. Benson.

is in a collection of bronzes, casts, a few pieces of marble sculpture

many visitors will find rare pleasure

Works of Gutzon Borglum,

or who is to make the line

to be set up in front of

County Court House, as provided for in the will of the late Amos H. Van Horn, deserve close attention. They are all beautiful, and linger long in the memory. Numerous bronzes by John Flanagan, a Newarker, whose education began in the school of St. Patrick's Cathedral parish, in this city, show the subtle talent of this promising sculptor. There are many other objects in this collection which are very good to see, and which, together with several of the paintings, many will no doubt wish some kind fairy would contrive to have remain in the new museum always.

From the first hour of opening, last Thursday afternoon, the attendance has been gratifyingly large. There were 600 present during Thursday afternoon and evening. Up to noon yesterday 1,300 had visited the museum. The loan exhibits will be continued up to and including Friday, March 11, and possibly longer. All the rooms will be open from 3 to 6 in the afternoon, and from 7 until 9 in the evening, every day in the week, including Sundays. After March 11 the museum proper will be open at least three days a week during the hours just mentioned. The three days will be Wednesday, Saturday and Sunday. Yesterday afternoon the attendance was so large that it was decided to open the doors at 3 P. M. instead of 4, as previously arranged. If the museum continues to grow in popularity the hours will be lengthened to meet the demand.

CIVICS AND THE FINE ARTS
 ALL NATURE IS BUT ART
 EXHIBITS OF PICTURES, BRONZES AND OTHER

PHIDIAS SCULPTURE
MICHELANGELO PAINTING
GUTENBERG PRINTING
WREN ARCHITECTURE
BEETHOVEN MUSIC
WEDGWOOD POTTERY
DAVY PHOTOGRAPHY

DURER GERMANY
RUBENS FLANDERS
VELASQUEZ SPAIN
REMBRANDT HOLLAND
CONSTABLE ENGLAND
WATTEAU FRANCE
VITA BREVIS

ALL FUTURE IS BUT A TRAIL

EXHIBITS OF PICTURES, BRONZES AND OTHER ART OBJECTS AT THE PUBLIC LIBRARY





View of the Rockwell Collection

A Shelf of Bronzes

See page 138

First Exhibition of Newark Museum

Pictures and Sculptures by Celebrated Artists to Be Seen at the Public Library.

There is no pleasanter assignment than to "cover," as newspaper men say, the exhibition at the library this week. Not in a critical mood, but in a leisurely way, with minds open both to enjoy the paintings and sculptures and learn from them. We have often lamented to William Macbeth that our purse was not long enough to let us buy here and there pictures that appealed to us especially, and Mr. Macbeth has always replied: "Why should you buy them; they are all yours." Ours to enjoy, of course; how absurd to contemplate their purchase.

So, for the next two weeks, here is a collection representing many of the best painters in America for the public to enjoy. And if some generous souls who have prospered in this world shall feel disposed to select wisely and contribute generously to the young museum we will hasten to be among the first to applaud their public spirit.

The beginning of an art museum marks an important day in a city's history. It's a good thing to get the habit of living in the presence of the beautiful and of haunting places where rest and inspiration flourish. When the boys on the street have learned the way to these museums and can talk about the treasures within, as we have heard them in foreign cities, we may feel that the country has an artistic life. But it would not be wise to think a knowledge of art is lacking where it is least suspected. We have often heard those who did not appear to know oils from water colors talk familiarly of the technical merits of this school and that, or the valuable qualities of pictures hidden away among many in the large galleries. It is this hidden stream of artistic appreciation that promises most for the future of art in America. They may not have the money to buy, yet they have the minds to appreciate and appreciation is quite as necessary as sales to the building up of an aesthetic life.

Unless the pictures are shifted in their final hanging—the Boston pictures had not arrived when we saw them—the visitor will find about twenty of the larger pictures to the east of the columns, the rest scattered over the walls behind the bronzes. The generosity and courtesy of the artists has exceeded anticipations, and the exhibition outgrew in numbers the original intention.

Entering the gallery directly from the elevator—by the north door—a high-keyed landscape will be found first in the line on the opposite wall, one of D. Putnam Brinley's landscapes. It is full of light and movement. A blue lake nestles among the birch trees, with two boats floating upon it. It is easy to imagine the wind carries these boats along if one is before it. But this is not a rapid exhibition, to be seen by being looked at quickly. There are pictures in it to which, to be looked at again, and to be studied.

One's eye will need to become adjusted in numerous instances. The beauties come out slowly, like stars in a long summer's evening. Unexpected details, qualities that are not apprehended immediately, values so correct as to be accepted as a matter of course and without appreciation; these only appear after prolonged observation. But these are the things that give to the pictures a permanent charm.

Edwin B. Child's large portrait of Mrs. A. Von Hunerbein comes next in order. Mrs. Von Hunerbein sits easily in her chair, dressed in black. A fur-lined cloak has fallen from her shoulders. To the right hangs a rich, golden portiere. There is no display of virtuosity in the painting. The pose and dress and accessories become the subject. The modeling of the figure is well done. It is not a dress, a hat, a face and a background; it is a woman.

Frederic J. Waugh's "Bailey's Island"

comes next with its fine surface qualities. As usual, his knowledge of the salt water; of its weight and powers, its form and foam, is in evidence. Behind the rock and the green, flecked water racing around it, a great and wide sea stretches away to the horizon.

Ruger Donoho—it is a long time since his pictures have been exhibited and he has advanced a long way in the meanwhile. His picture is almost directly opposite the door. In the distance the sun beats upon the side of a house. In the foreground a rank, green luxuriant growth. Then a fence. Between the fence and the house real trees are growing. The old rule for pruning prevails here: a turkey could fly through the branches. Mr. Donoho comes mighty close to realism.

It is the completeness of his pictures that gives them power. To begin with his subject was well seen; then it was well arranged: it was well drawn and colored so correctly that the atmosphere may be felt. It is like looking at nature herself to look here. Donoho is one of the big craftsmen.

From the collection of Mr. Isidor came A. L. Groll's contribution, "The Gleaners." Mr. Groll has become so well known through his versions of the Arizona Desert, that this earlier landscape may have the interest of a variation. The day's work is done; the workers have left the fields, but the gleaners—two of them—remain to gather up the grain that is left. An interesting subject, poetically handled.

Childe Hassam's "October's Gold" hangs to the right of it. "Complete" is the word that suggests itself; complete, but, obviously, neither final nor perfect, for the perfection of art is not yet. It is a rather large landscape; taller than it is broad. Against a rather bare and rugged mountain, three birch trees. In the foreground a wandering, leaping brook. The leaves of the birches have turned under the touch of frost. All the smaller vegetation and foliage has put on its autumnal frock. The birch trees tower to the sky and clouds and melt softly into them.

The picture is full of warmth, of delicious harmonies of color, of large decorative arrangement. To such pictures one must come back again and again. We speak of them as "complete" because the artist has observed his subject accurately and arranged it with balance. October landscapes are not hard; the full atmosphere keeps them soft. Trees and rocks tone into one another and into the sky. Their outlines are not sharp and abrupt. So Hassam reproduces the illusion.

Horatio Walker's "Canadian Pastoral," unless notes were faulty and memory plays tricks, is the only picture in the exhibition with cattle. Mr. Walker has lived and worked among the Canadian habitants, portraying their life and manners; not with Millet's spontaneity, but with appreciative understanding and true artistic sense. One need not be influenced by money values, although this is reckoned to be one of the two highest priced pictures in the exhibition, to appreciate the cleverness of the workmanship or the restful mood of the painting.

Matthias Sandor is not much heard of as a landscape painter in these days. He was another of the men who went into the Arizona desert region and painted the land of sand and dry air and scanty vegetation. But Sandor did not bring back the same vision of this country of blue skies that Groll has made familiar. He keeps his sky line higher, his foreground fuller. The topography of the desert is accurately recorded.

In a manner very different from any one's else is John W. Alexander's "Study in Tone." The artists appreciate Alexander—why wouldn't they? The picture is a panel—a portrait of a woman. The coarse canvas and thin paint—hardly more than a stain—are characteristic. It has a great decorative gift.

Underlying lines are almost unequalled. There is draftsmanship here, too; and, as the name implies, thoughtful manipulations of color. Does the maiden wear glasses? There is such a hint, and if the hint be trustworthy, there is skilful painting of lenses. We hardly know where to begin to praise: with the frock? the face? the modeling of the human form? the ensemble? This is another picture that repays study.

Now we turn to the opposite wall and start with Ballard Williams: a recent canvas of special local interest. It is a view of this city from Orange Mountain

and the intervening plain. Mr. Williams likes to think of this plain as the dormitory of the working brains of the metropolis, destined to be more famous than the Campania or the land around Athens and Piraeus, or the Plains of Esdraelon; in fact, the most important plain in the world. It baffles us to describe Mr. Williams's work: it is unusual and individual. Perhaps no one—and certainly none of these exhibitors—is as like him as Charles Davis and yet they are very

unlike. Mr. Davis's "Cottage in the Mountains" is richer in tone, yet not possessed of the same pattern quality. He has grasped his vision, perchance, in the Connecticut hills. Mr. Williams lives more with his own fancies. Mr. Davis has more regard for the topography of the land.

There is a great deal in Chauncey Ryder's "Connecticut Farm" that we enjoy. It is full of the tender green of spring. In the centre of a rather large canvas stands a farmhouse among the trees. The scene is well arranged and full of seasonal suggestions. Mr. Ryder has not attempted to solve all the problems of painting in one venture, which many, essaying to do, find their undoing. He is one of the younger men with a long future, we hope, and, happily, he has not flirted with the strange gods of the virtuoso.

Cullen Yates sends to us his "Upland Pasture." We wish it might have been the landscape hanging at the National Arts Club, but that exhibition has been prolonged to satisfy the admirers of Matisse's disciples. Since the "Upland Pasture" was delivered it was sold to W. T. Evans, of Montclair. So we have heard, at least. It is a very agreeable canvas. Ah! we had forgotten. It, too, has cattle as well as the Horatio Walker. But the cattle are not so prominent: mere incidents in a bucolic scene.

Of the unique art of Arthur B. Davies, we might write interminably. Mr. Davies possesses talent that falls little short of genius; it may even be genius. The most misunderstood painter in America and one of the greatest. We do not pretend that he is the most popular; we wish he were among those most appreciated. To this conclusion we have come slowly, reluctantly, and after studying many varied examples of his art. Mr. Davies has been ill, consequently he was unable to send the picture he wished us to have. In its stead we have two, and in neither of these is the richness of color of which he is master in evidence, nor the drawing that is most easily understood. As a draftsman, Davies is a wizard.

Now, just suppose you were a sculptor; could you mold the human form in more artistic groups and poses than you will see in Mr. Davies's "Sea Wind and Sea?" Or imagine yourself an Isadora Duncan, could you strike more artistic attitudes? Or fancy yourself a potter reviving the ancient art of Greece and Etruria, could you ornament your ware more cleverly than Mr. Davies paints the human form? Yes, Mr. Davies paints for the thoughtful, for those whose imaginations have wings, for those who are weary of the obvious and find enjoyment in subtle shapes and harmonies. His little girl in the smaller picture is well modeled.

On the columns that divide the main gallery from the room of sculpture, Metcalf and Tryon are seen to very good advantage. Metcalf has a clear, crisp landscape, "The Young Moon." Tryon a landscape painted in quite another manner, one of his poetic evocations. Mr. Montross opened his handsome new gallery the other day with a loan exhibition in which there were ten of Tryon's pictures, belonging to the Freer collection. Eventually they will belong to the National Gallery at Washington. Pictures of exquisite refinement, we have called them; of distinction. They reflect an American spirit de luxe. Metcalf belongs to another school. He uses other colors. He approaches nature in another spirit. Notice how he has carried the color note in the foreground through the several planes; how his color sparkles; how clear is the air.

J. Alden Weir has the panel to the right of the stage for "The Fur Pelisse." The pelisse has slipped from the woman's shoulders and is slightly in evidence. It is very different from more familiar Weirs; from the landscapes he has been showing

recently, for instance. When men have the mastery of their tools they can vary their work. Where the tone of his other pictures has been most appealing, it is something else here. The flesh of the woman's throat and shoulders is real and human. His paint has quality. The woman is not only drawn; she is modeled. Weir, as a figure painter, is a delight.

When the pictures were assembled a number of smaller ones were found in the collection, and so a hope was realized. Such pictures were wanted to be hung above the bronzes. There is C. W. Hawthorne's "Apprentice Boy" hung so that a long view of it can be had and where it can be closely approached. Mr. Hawthorne's flat modeling has been noticed before in these columns; it is fascinating in this picture of the boy with the tools of his craft in his hand. The chap's red hair is as becoming as his blue blouse. There is a permanent charm about it, a lingering fascination. Of course, the accessories are clever: Hawthorne's still life is notable.

In the corresponding corner, Ben Foster's "Meadow Brook," one of the group of meadow scenes shown a little while ago at Macbeth's; there is a homely charm of intimacy about it. In such brooks the trout lie with one eye open to detect the angler as he approaches over the open meadow. The curve of the brook is a decorative line. The marsh grass is soft and yielding. We have spoken of these meadow scenes too recently to require added words.

In the centre of the west wall George Alfred Williams's seascape makes an attractive parallelogram. The wide stretch of blue sea runs into the paler blue sky with its touches of pink; a very colorful canvas, full of cheer and gladness. Beside it a J. Francis Murphy, yellow and veiled with haze, as Murphy is wont to reproduce. Two phases of nature, each with its attractions and inspirations. And then there is William M. Chase with his portrait of a gipsy and his family.

Express companies are exasperating with their tardiness and delays. The exhibition was opened on Thursday afternoon without the Boston pictures. Those who visited the gallery at the first tap of the bell will find it worth their while to go again. During the dinner hour the six belated canvases arrived and were hung in time for the evening assemblage to enjoy. Mr. Tarbell, who very kindly gathered up this group of paintings, borrowed one of his own paintings from Mrs. Tarbell. It is a picture of his family at Cotuit, painted when the children were younger; long, long before Sorolla was known in this country. It is full of sunlight and subtle handling of color. Notice the face of one of the girls and the pink frock she wears; the drawing of the trees and the loveliness of the hour. It is a good thing to remember Tarbell's landscapes in the days when he is better known for his marvelous pictures within doors. During the past year, he has been working at landscapes again; witness the picture shown at the Pennsylvania Academy.

Frank W. Benson lends two of his canvases to the collection. "Elizabeth" and her dog are frankly depicted in the strong sunlight out of doors, in one. The other, "Woman Reading," is a splendid figure composition, an interesting mate for the large Child portrait. One of Joseph De Camp's substantial portraits, smaller in size, represents this vigorous Bostonian, Philip L. Hale, the Boston critic and painter, has a sparkling representation of a porch covered with crimson rambler roses. The baby in its carriage is a fascinating child, playing hide-and-seek with whom? some one attending him; is it mother, sister or nurse? There is a lot of painting on this canvas. From William Paxton comes an interior. Two women conversing at the foot of the stairs.

Of all of these we will have more to say later.

Those who have arranged this exhibition deserve credit for the attractiveness of the ensemble. A group of Gutzon Borglum's marbles, bronzes and a plaster fragment occupy the stage. They may be closely approached and studied. Of the "John Ruskin" only do we speak here, because of the lateness of the hour. It is not the beardless Ruskin of tradition and memory: the old critic lies back in his comfortable chair in a pose of grace and freedom. The right hand is particularly well modeled.

In the centre of the west end of the

room stands Chester Beach's "Nymph." The child is modeled with singular knowledge of anatomy, sculpture-quality. The pose is childish, the arms are especially good and the expression of the face is delightfully entertaining.

Of Robert Aitken's "Dancing Bacchante" and "Dancing Faun" we have written here before; they were reproduced on this page. Edith Woodman Burroughs has a shelf to herself with her bust of John La Farge for the piece de resistance. Above the bust and nearby are of John La Farge's sparkling water colors are hanging. "Circe," "Penelope," "Leda," "Arriere Pensee" and "Summer Sea" are Mrs. Burroughs's other contributions.

With Jo Davidson's group we have a more recent acquaintance. Let those who care for good modeling linger over his "Torso" and note the anatomy of the body. The "Egoist," with folded hand and chin lifted toward the skies, may almost be heard to recite the Pharisee's prayer, "Lord, I thank Thee . . . 'Toll," "The Coal Boy" and a cast of his bust of Miss Flora Whitney will all favor. Davidson is getting the inspiration out of times.

John Flanagan and John Flanagan

Artistic and practical book-rack-to what a good use sculpture may be put—a symbolic group representing "The Breeze," "Meditation" and "The Witch." Mr. Flanagan sends the "Head of Mgr. Deane"—a cast—a large and small head and a frame of medals.

From Eli Harvey come three frolicsome bears and from Mrs. Hermon A. MacNeill a coffee urn, fern bowl and samovar. Mrs. MacNeill was one of the first to apply her art to producing beautiful art and crafts objects. Of all these bronzes we will write at greater length at another time.

It is our hope that every effort will be made to inform the public of this exhibition. We have faith in the people. When they know that the exhibition is open to them and free of charge, we do not believe they will ignore it. The exhibition will continue until March 11.

A DIRECTORY OF THE GALLERIES

The Keppel Gallery—4 East Thirtieth street. Etchings and Drawings by Herman A. Webster. Until March 9.

The Macbeth Gallery—450 Fifth avenue. The Fur Jacket by Whistler. Paintings by William Sartain. Until March 2.

National Arts Club—119 East Nineteenth street. Paintings by Ludwig Mark, the Hungarian Impressionist. Beginning March 2.

The Folsom Gallery—396 Fifth avenue. Paintings by the late Louis Loeb.

Photo Secession Gallery—291 Fifth avenue. Water colors by John Marin.

Wunderlich's—220 Fifth avenue. Mezzotints.

Knoedler's Gallery—355 Fifth avenue. Portraits of John da Costa. Until February 24. Miniatures by Madame Renne de Mirmont.

Co-operative Society—358 Fifth avenue. Sculptures and Drawings by Jo Davidson.

Madison Art Gallery—305 Madison avenue. Landscapes by Elmer MacRae.

Montross Gallery—550 Fifth avenue. Loan Exhibition, representing Whistler, Thayer, Dewing and Tryon.

The Cottier Gallery—3 East Fortieth street. Barbizon Pictures.

NEWARK

Free Public Library. An exhibition of Paintings, Sculpture and the Rockwell collection of Japanese art objects. February 24 until March 3, afternoons and evenings, Sundays included.



"MIDSUMMER" by THOMAS MORAN



"THE LAST
CARTRIDGE"
By H. AUGUST
SCHWABE



"THE POND LILLIES"
by F.C.H. UNGAR



"CLOUD SWEEP
MOONLIGHT"
By F.J. WAUGH

News - Apr. 7-1910

Exhibition of Book Plates.

A book plate exhibition will be held at the Free Public Library, Broad and Washington streets, from March 24 to April 7. Arthur N. MacDonald, a local engraver, will show nearly eighty plates that he has designed. He will also exhibit original drawings and a series of proofs, as well as the copper plate, thus showing the making of a book plate from start to finish. The library has a collection of about 2,000 examples of book plates. These may be consulted at any time by calling at the art department.

ARTISTS' WORK ON EXHIBITION.

Several Pictures by Well-Known Painters Among Those Shown by Local Club--Young Members Win Praise.

With more than 100 canvases on view, the Artists' Club opened its third annual exhibit of membership work at the Free Public Library last night. The exhibit will be continued until April 19 and will be open afternoons and evenings.

Henry R. Poore, who has exhibited in the National Academy and who is a member of the club, will lecture Monday evening upon the topic, "Art Principles in the Composition of Pictures." The lecture will be illustrated with stereopticon views from old and modern masters. The club's exhibit is varied and a large number of the canvases have never before been publicly shown. There are some examples of painting by younger members which show considerable promise, and there are a number of exceptionally fine canvases by artists whose work is well known in this part of the country. Notable among these are the paintings of H. August Schwabe, who has ten canvases of varied subjects on view.

Probably Mr. Schwabe's most striking pictures in the exhibit are the ones entitled "A Forty-Niner" and "The Last Cartridge." The former is a portrait study of an old man, a pioneer. The other canvas differs somewhat from the style of work Mr. Schwabe is accustomed to exhibit. It is a virile picture of a young "cow puncher" with a drawn revolver. The subject and pose is a reminder of the work of the late Frederick Remington or of Charles Schreyvogel,

who is a personal friend of Mr. Schwabe. "Smoked Herring," a still life, by Mr. Schwabe, attracted considerable attention for its technique.

Mr. Poore exhibits two pictures entitled "The Pool" and "In Holland." Both are soft, pleasing examples of art and the latter has been exhibited in the National Academy. A painting which won praise was that of a nude child seated among lilies entitled, "The Pond Lily," by F. C. H. Ungar. The work is artistic and shows careful drawing and coloring. It is poetic and pleasing in its theme. A large canvas by Thomas Moran, H. N. A., is exhibited and while it was not considered as good an example of the academician's work as many of his other pictures, it was pleasing. There are a number of examples of a peculiar school by Gus Mager and Louis W. Ulrich exhibits several paintings. Examples of work are shown also by Matilda Brown, Jorgan Pederson, David Macclure, John R. Grabach, H. F. Nagel, R. U. V. Sewell, A. N. A., William J. Baer, A. N. A., Ida W. Stroud, Alice Howell, Jerome P. De Witt, Samuel Clark, David Krick, F. Poppenhauser, Horner Fleming, Alexander Greger, H. Krug, Helen Coe, Caroline H. Stevens, F. W. Coleman, I. Bay Triess, Paul Schwabe, M. E. D. Jenkinson, J. E. Blackmore, George A. Williams, Millie Rippel, Walter Hagerty, George Koch, K. Vanderhoof, M. Turgg, Anton Von Benat and others.

The Artists' Club

The third annual exhibition of the Newark Artists' Club is now in full swing at the Free Public Library. Over six score pictures occupy the walls that recently were hung with canvases gathered from far and wide and that will soon be hung again with portraits loaned for the occasion.

We recognize familiar names among the exhibitors. Mrs. M. E. D. Jenkinson, whose picture we admired last year, is well represented again. Mr. Schwabe pays his respects to the decimal system and shows ten. "Smoked Herring," a small bit of still life and a landscape, "Evening in Connecticut," caught our fancy and held it longer than the more pictorial, "The Last Cartridge."

Of F. C. H. Ungar's "Pond Lily" we wrote when it was shown in Keer's gallery. David Macclure presents a vista through a forest of stately tree trunks. F. W. Coleman's "The Dungeon Tower" is full of light and sunshine. Gus Mager has chased the butterfly of color in his "March" and "Spring Morning." Now, what did he mean to do with "Bobbie?"

There is a pastel sketch by Agnes Gifford, a still life full of harmony and agreeable discords by Walter Haggerty, rather a good portrait by Jerome P. De Witt and a creditable portrait of "Auntie" by George Koch.

The water colors in the exhibition are the feature or else we have a particular fondness for that medium. Ida W. Stroud, Alexander Greger and Alice Howell attracted our attention with their showing. Louis W. Ulrich displays some subtleties of color and F. Poppenhauser a good account of himself.

There are here better-known names among the exhibitors; Thomas Moran, Matilda Brown, R. V. V. Sewell, W. J. Baer, Henry R. Poore, George Alfred Williams and Frederick J. Waugh. And in the corner to the left of the stage a landscape by Jorgan Pederson, "In Sullivan County, N. Y.," that one can look at and enjoy for a long while.

ART AND CRAFTSMEN.

2. the Editor of the NEWS: 3/2/09
Sir—Gutzon Borglum has been saying in The Craftsman some drastic things about art schools, art academies and students. He advises pulling up our art academies and frankly training them into tools where men and women can fit themselves as master craftsmen for making useful things beautiful. He says something is wrong with us (Americans). The world doesn't want, need or respect as artists the triflers with the brush, clay or technique. What we should do is to blot out all art schools, as such. We need never worry about the man of genius—he never takes an academic course; rather he never completes it.

Robert Henri discusses this question also and says, "The thing to-day is to take up our art schools and make them useful."

In an article "Is our art a betrayal rather than an expression of American life?" Louis H. Sullivan, the architect, tells us we are impractical, and super-sentimental, and that we are the victims of mountebanks and demagogues of every grade, shade and kind, architectural and otherwise and everywhere, because we do not look.

And then another critic, William L. Price, raps American art again: "Oh, you artists who think yourselves above the pots and trappings of a common life—you who think fine art above the chipping of useful stones and the fashioning of the commonplace—you are not fit to shape the instruments of man's daily needs. You who think that art is to paint silly pictures for silly gilded frames join your fellow-craftsmen and realize that until the work of our hands in fashioning the necessities of life has been glorified, there can be no art to move men's souls."

After that The Nation takes up the subject in the following sane expression of opinion: "Fine craftsmanship underlies all art. In the shop or studio, even in the school, we may hope to make competent craftsmen in painting, sculpture, modeling, metal work and decorative design—in all the fundamentals of the fine arts. But to do this we must give over the delusion that we can in any sense make artists. If we produce artisans of skill and taste in numbers, the ablest of them will become artists as surely as the finer goldsmiths and silversmiths of the Renaissance grew into great painters and sculptors. Meanwhile the rank and file will find pleasurable and gainful employment, and the public will benefit in the improvement of all minor arts and of manufactures generally. This, we think, is the aim of a rational education in art. Train the craftsman and the artist will take care of himself, and all the better because of the elimination of those without creative vocation."

In reading the articles from which I have quoted I have been impressed with the fact that our free drawing school in Academy street is to be the organ for much of the art influence referred to by our critics. Already in spite of limited facilities of all kinds (which we hope will soon be remedied) its work is enough to put enthusiasm into the dullest visitor. The arts and crafts shops alone are a revelation to those who did not know of the active and practical existence of such departments in our public art education.

The Board of Education is to be complimented on one of the finest departments in all its system. The principal of the school is a man well trained in the fine arts and in craftsmanship, who has drawn about him an enthusiastic staff of instructors all of whom show the same genuine devotion to a pioneer work which has meant to many of them a real sacrifice of personal affairs.

I take this occasion of paying a tribute to this school since the press of the country is contributing so much good literature on the kind of work that this principal is trying to emphasize. Yours truly,

KATE LOUISE ROBERTS.

Newark, March 1, 1909.

CARTERET CLUB EXHIBIT

The Carteret Club is planning to hold an exhibit of early Jersey imprints at the Newark Library. It is probable that this display of old books will open next week. The exhibit promises to be of special interest, containing as it will many rare and valuable items. Edward N. Crane will loan a number of volumes from his library, a collection rich in this kind of material, and books well worth seeing will be loaned by William Nelson, of Paterson; Vice-Chancellor Howell, Noah Morrison, of Elizabeth; Justice Francis J. Swayze, Thomas L. Raymond and Rev. Joseph F. Folsom, chairman of the club's committee in charge of the exhibit. Other collectors of books of a bygone day will be represented, it is expected. The New Jersey Historical Society will exhibit some of the treasures in its collection, and books owned by the Newark Library will also be on view.

Portraits Soon to Be Exhibited at Library

The Newark Museum Association expects to open an exhibition of portraits loaned by residents of this city next Wednesday evening in the gallery of the Free Public Library. The committee has not completed its catalogue. It is still looking about for suitable portraits and miniatures for the exhibition. In holding this exhibition the association hopes to inaugurate an annual feature of the museum's activities. One of Gardner Symon's large river landscapes is now on exhibition in the gallery—candidating, perhaps, for the honor of first purchase. The picture has been mentioned before on the art page of the News. It has considerable merit and commands an immediate response. It is photographic and well patterned: its large lines are pleasing. That it will wear well is not as certain or that its color will continue to please. In fact, it may, not unjustly, be described as more popular than mighty in its qualities, and it should be considered carefully before it is purchased.

The exhibition of portraits and the display of old books and pamphlets printed in New Jersey, which opened at the Free Public Library last week deserves far greater attention than it has so far received. While the portraits are not so many as might be desired, there are some of decided artistic merit, while others have a marked historic value. The Newark Museum Association, under whose direction this exhibition is conducted, plans for other and similar displays. Now that the process of acquainting the people of Newark with the fact that such an organization is in operation these exhibitions should grow steadily more popular. The contributors, as well as the number of visitors, will undoubtedly increase. The work is essentially slow, but the time will come when Newark, all of it that thinks and reads and has a pride in its city's best development, will look upon the Newark Museum as one of its most admirable institutions, and its exhibitions will be awaited by thousands instead of by hundreds as at present. The display of New Jersey imprints is surprisingly good. Most Newarkers would be astonished to find how many books have been published in their own city in times gone by. The Carteret Book Club, which is conducting this exhibition, has its future to make, like the Museum Association. Its displays are attracting more and more attention. The present one is of State wide interest and is drawing visitors from various parts of New Jersey.

TWO EXHIBITIONS BEGIN THIS WEEK

One Will Show Old New Jersey Imprints and the Other Family Portraits of Newarkers.

TO BE HELD AT THE LIBRARY

Two exhibitions, which of their kind are pioneers in this section, will open at the Free Public Library next Wednesday. One is a display of early New Jersey imprints, under the auspices of the Carteret Book Club, and the other a collection of family portraits loaned by Newarkers. There will be a private view of both exhibitions on Tuesday evening, from 8 to 10. On Wednesday and for two weeks thereafter, including Sundays, both will be open to the public daily from 3 to 6 in the afternoon, and from 7 to 9 in the evening.

The portrait exhibition promises to be one of the most interesting art displays ever arranged for the library. It will be held in the art gallery on the fourth floor. Among the individuals whose likenesses will appear in the collection are a number of persons whose names are familiar in the history of the nation, as well as of the State. Included in the list will be a portrait of former Secretary of State Frederick T. Frelinghuysen, loaned by his son, Frederick, president of the Mutual Benefit Life Insurance Company. There will also be a painting of the late United States Supreme Court Justice Joseph P. Bradley, father of Charles Bradley, treasurer of the Newark Museum Association, under whose auspices the portrait exhibition will be held.

Among others will be portraits of the late Robert F. Ballantine, the late Marcus L. Ward, "the soldiers' friend," Governor of New Jersey just after the close of the Civil War; the late Corlandt Parker, Sr., and Mrs. Parker; Mrs. George Gordon Meade, mother of the commander of the victorious army at the Battle of Gettysburg, and a relative of the Parkers; the late William H. Murphy and his son, former Governor Franklin Murphy, and a daughter of Robert Cumming. There will also be portraits of members of the Kinney and Mercer families. The Essex Club will loan oil portraits of Colonel Edward H. Wright and Pennington Whitehead. The portrait of Justice Bradley will be loaned by the Prudential Insurance Company.

Most of the articles that will make up the exhibition of imprints are products of a date earlier than 1820. There are about 150 books and pamphlets, mostly books. Jersey had some well known printers in the old days and some of their work represents a high degree of art and durability.

Among the exhibits are books and pamphlets from the collection of the Newark Free Public Library and the New Jersey Historical Society. Those whose private libraries will contribute to the interesting array of old imprints, are William Nelson, of Paterson; Vice Chancellor James E. Howell, Edward N. Crane, Supreme Court Justice Francis J. Swayze, Noah Morrison, Thomas N. Raymond and the Rev. Joseph F. Folsom, chairman of the book club's committee in charge of the exhibition. It would be difficult to pick out the most interesting features of this unique loan collection, and those who inspect it will find material worthy of more study than can be had in a single visit.

The Carteret Book Club was organized only a little over a year ago, but already has made for itself a place as an aggressive factor in the aesthetic field. The present exhibition is one of a series which is being given under its auspices.

Call May 1, 1910

The Early Jersey Imprints

The exhibit of old books from Jersey presses being held afternoons and evenings at the Newark Library under the auspices of the Carteret Club, is attracting a number of interested visitors. A remarkably comprehensive showing is made. The ancient volumes are excellently arranged, and the display, as a whole, reflects credit on the club, the committee in charge of the exhibit and the members of the library staff who have co-operated. It is to be hoped that many will avail themselves of the opportunity to see a unique collection.

Many of the notable products of the New Jersey book publishers of former days were noted in these columns last Saturday. Other volumes received shortly before the opening of the exhibit Tuesday include several rare items.

William Nelson, of Paterson, sends, in addition to books previously noted, "An Account of the College of New Jersey" (Woodbridge, 1764), and "Christian Baptism," a sermon delivered at Hanover, November 4, 1764, by Rev. Jacob Green. The latter volume was printed by Samuel F. Parker, Woodbridge, 1766. The Samuel F. Parker imprints are very scarce. Mr. Nelson shows a "Catalogue of Books Belonging to the Library Company of Burlington," taken March 20, 1792 (Isaac Neale, Burlington, 1792). This is, doubtless, New Jersey's first library catalogue. Then there is "Christian Magnanimity," a sermon preached at Princeton, September, 1775, the Sabbath preceding the annual commencement, and again with additions, September 23, 1787, to which is added an address to the senior class by John Witherspoon, president of the College of New Jersey. This was printed by James Tod, Princeton, 1787, and, with the exception of a newspaper, is the earliest Princeton imprint known. Mr. Nelson and Rev. Joseph F. Folsom each lend a copy of "The American Geography, or A View of the United States of America, etc.," by Jedidiah Morse, printed by Shepard Kollock, Elizabethtown, 1789.

Mr. Nelson sends the first law book printed in New Jersey. It is "Conductor Generalis, or the Office, Duty and Authority of Justices of the Peace, etc." (James Parker, Woodbridge, 1764). He also shows the first law book printed in Newark, "A Treatise on the Jurisdiction and Proceedings of Justices of the Peace in Civil Suits, etc.," by William Griffiths, second edition, John Woods, 1797. The first edition was printed by Elderkin & Miller, Burlington, 1796. Another item from Mr. Nelson's library is the first military treatise printed in New Jersey, "The Military System for the New Jersey Cavalry," compiled by Adjutant-General White (Shelly Arnett, New Brunswick, 1793). Two items among Mr. Nelson's books attract special attention, the 16mo. New Testament and the octavo New Testament, both printed by Isaac Collins at Trenton in 1788. It is remarkable that the work of issuing these two books could have been done at the Collins press the same year.

"False Shame," a comedy in four acts, translated from the German of Kotzebue (Newark, John Wallis, 1801), is said by Mr. Nelson to be doubtless the first play printed in Newark. It is one of the earliest productions of Wallis's press.

Among the books exhibited by the New Jersey Historical Society is "History of the Colony of Nova Caesarea, or New Jersey, an Account of Its First Supplement to the Year, 1721," by Samuel Smith (James Parker, Burlington, 1765). A copy of the same book comes from Noah Morrison, of Elizabeth.

Among other interesting volumes loaned by Mr. Morrison is "Acts of the General Assembly of the Province of New Jersey from the Surrender of the Government to Queen Anne to 1776," compiled by Samuel Allison, printed by Isaac Colburn, Burlington, 1776. This has Governor Paterson's autograph on the title page, and has Paterson's marginal notes used in the compilation of the edition of New Jersey laws of 1800. Mr. Morrison shows a unique copy of the "Catalogue of Books for Sale by Mrs. Chandler, in Elizabeth-Town, New Jersey, Being the Library of the late Dr. Chandler," printed by Shepard Kollock, Elizabethtown, 1790.

Vice-Chancellor James E. Howell loans Vol. II. of "The Acts of the General Assembly of the Province of New Jersey,"

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from 1753 to 1761," collected and published by Samuel Nevill (Woodbridge, 1761). He shows also "The Scrivener's Guide," by William Griffith (John Woods, Newark, 1797); Rev. Dr. Alexander Macwhorter's "Century Sermon," (W. Tuttle & Co., Newark, 1807); a curious book, "The Whole Duty of Woman: A New Edition, to which is added 'Edwin and Angeline,'" a tale, printed by D. Fenton, "nearly opposite the bank," Trenton, 1812, and a number of old law books.

Mr. Nelson and Mr. Howell each loan a copy of the rare edition of Trumbull's "M'Fingal," printed by Woodruff & Periam, Elizabeth-Town, 1805.

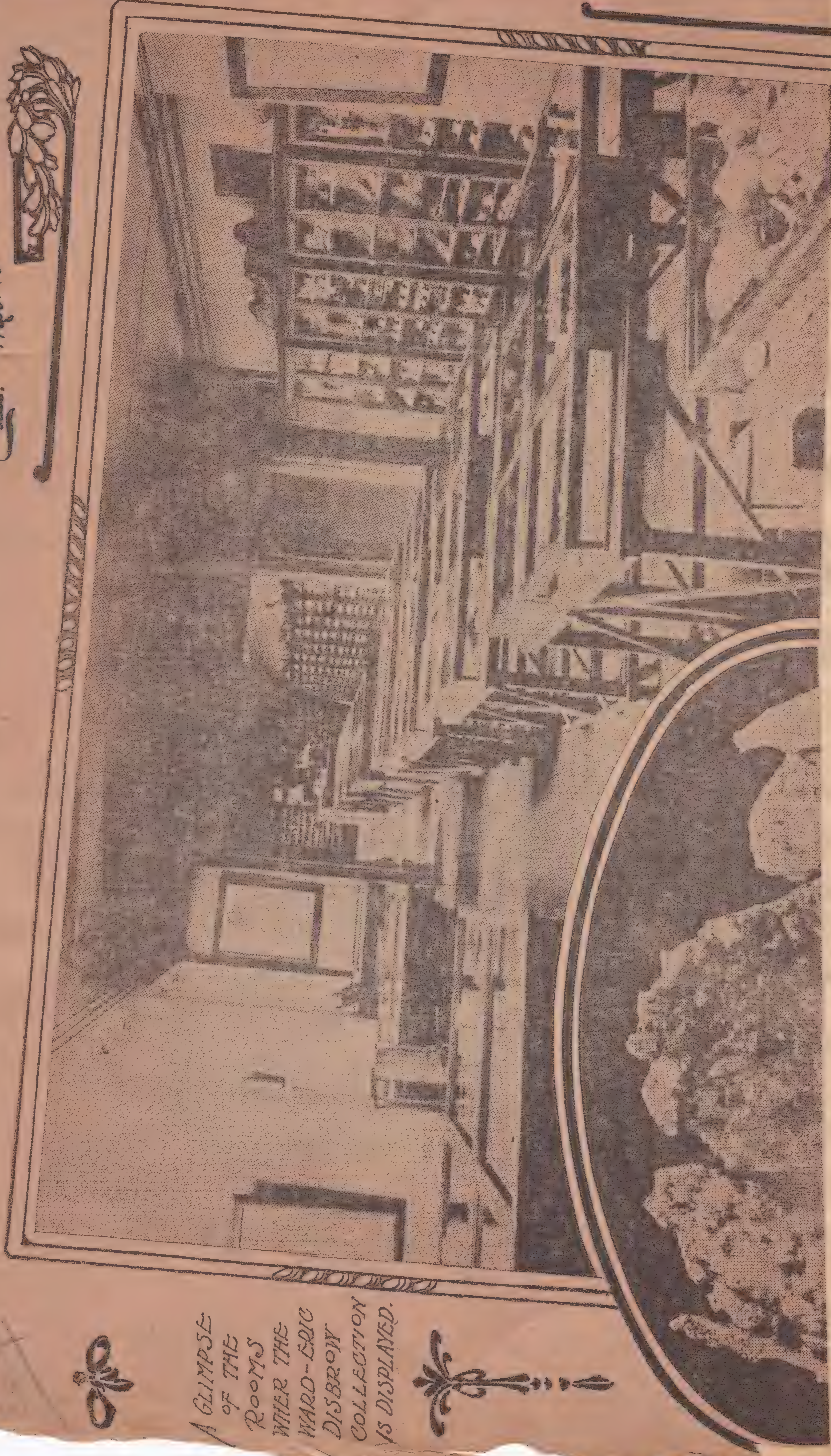
From Frank J. Urquhart come copies of Alden's "New Jersey Register and United States Calendar" for 1811 and 1812, the latter rare. These were printed by William Tuttle, Newark.

The Newark Library loans Vols. I. and II. of "The Deist Unmasked, or, An Ample Refutation of All the Objections of Thomas Paine," by Rev. Uzal Ogden, rector of Trinity Church, (John Woods, Newark, 1795), and other old books.

JERSEY'S MINERAL WEALTH SET FORTH AT NEWARK MUSEUM

Ward-Eric-Disbrow on Will Be of Wide Interest to This Industrial Community in Its Existence Is Better Known—Rare and Valuable Specimens That Will Become Property of City at the Death of Its Collector, Dr. W. S. Disbrow :

Call. Map. 13. 10.



A GLIMPSE
OF THE
ROOMS
WHERE THE
WARD-ERIC
DISBROW
COLLECTION
IS DISPLAYED.



A FEW ZEOLITES
SELECTED AT RANDOM FROM THE BIG
COLLECTION.



THREE CASES CONTAINING SOME INTERESTING
SPECIMENS OF NEW JERSEY ZEOLITES.

Left a following page.

As who have been attracted to the Newark Public Library by the opening of the Newark Museum, the art exhibition and other special features arranged in connection with the opening, have taken the opportunity for the first time to inspect the Ward-Eric Disbrow collection of geological and botanical specimens and other objects of scientific interest. An astonishingly large number of visitors didn't know such a collection existed. Even then, it might not have been at all if it had not been for the wide-extended methods of the Library.

The Newark Museum is the name applied to the collection, which is worthy of the name. Although far as it goes, although for such a beginning, a nucleus has been established on much broader lines than the years to come, it nevertheless possesses, in a practical and useful way, a value that gives it high place in its own peculiar field. Organic and inorganic products that have given New Jersey an exceptional interest for the scientists have been carefully selected from the best specimens obtainable and as carefully arranged with the idea of presenting a symmetrical exhibit.

The experience of the last three weeks, since the Newark Museum was opened, shows that the Ward-Eric Disbrow collection has not had the attention it would have had if its general character, its specific merits and the very fact of its existence had been more widely known. Such exhibits have an especial interest and value for an industrial community. They give an insight into the natural resources that lie almost at our very doors and show the commercial and non-commercial products of the soil and the methods by which the crude material nature offers may be transformed into objects of art and beauty and coined into wealth.

The collection which forms the nucleus of the Newark Science Museum is the property of Dr. W. S. Disbrow. At his death it will belong to the city. He has not received any financial reward for his years of painstaking effort in gathering it together or for his laborious work in classifying it and arranging it in its present attractive form. When the city receives it, it will be as a legacy. It is named after his two sons, Ward and Eric.

For Use Rather Than Show.

Larger collections are notable for what might be called "show specimens." The collection at the library has some very rare and interesting individual exhibits, but its chief object and value is to give a working knowledge of the branches of natural science which it exploits. Its

aim is to enable the observer to distinguish, through object lessons, different natural products in the various form and varieties in which they occur. If he takes careful note of them, as he sees them here, he will be able to recognize them when he sees them elsewhere, either in nature or on the collectors' shelves.

Particularly rich is the Disbrow collection in specimens of New Jersey minerals. It shows many interesting and beautiful varieties of zeolites that are distributed in this State, notably in the section including West Paterson, Upper Montclair, Great Notch and Cedar Grove. The zeolite, found in the caves of lofty mountains by the ancients, was believed by them to be ice in a permanently solidified form. It is only in recent years that science has discovered the wonderful qualities of crystals and deduced from their formation the mysterious workings of nature as a geometrician.

New Jersey zeolites are the gems of mineralogy in the State and are in demand all over the world. Many fine specimens of which he had duplicates were exchanged by Dr. Disbrow for specimens of other minerals from different countries. The zeolite is a secondary mineral formed by the decomposition of rock, and may be looked for wherever trap rock is found.

The excavations for Newark's big reservoir at Cedar Grove brought to the light of day many specimens of the zeolite, including an interesting group of

the variety known as the Prehnites. They are greenish in hue and have the appearance of petrified bunches of half-ripe grapes. Specimens of a brighter green are shown from the West Paterson district. This same district furnishes a beautiful series of pectolites and more of the same variety have come to the collection from Great Notch, Snake Hill and other New Jersey trap rock areas.

It is interesting to compare the New Jersey specimens with those of similar general classifications found in different parts of the world. Stilbites, for instance, are shown in many varieties and colors, from the widely separated zeolite-producing areas of Upper Montclair, Nova Scotia, Iceland and Japan.

Specimens of Irons and Zincs.

Of particular interest in the industrial field are the exhibits in irons and zincs. The irons, good and bad, are shown as mineral, rock and ore. Included among the varieties are good specimens of magnetite from Bernardsville, Hibernia, Newfoundland, Mt. Hope and other famous New Jersey iron producing localities, also characteristic ores of Morris, Passaic and Sussex counties.

New Jersey iron has a historic as well as a commercial value, for it played a

most important part in the great Revolutionary struggle. Some of the same kind of stuff that is shown in its primitive form in the glass cases was melted up into cannon balls at the old Clinton Forge back of the present site of the Canistear Reservoir to use against the British. While nature at Valley Forge was thinning out the ranks of the defenders, nature at Clinton Forge was furnishing the means to thin out the ranks of the invaders. Nor was it the only time New Jersey iron has been called into requisition in time of warfare.

The display of Jersey irons includes the bog ores or limonites, showing the sulphides that are in common use for making sulphuric acids and the residues that serve for the manufacture of red metallic paint. There is a fairly complete working collection of Franklinite, with its associate minerals. These are found nowhere else than at Franklin Furnace, and turn out a very hard iron known as spiegeleisen, which is remarkably free from impurities. It has been used extensively in the manufacture of safes.

There are manganese ores in variety, from the typical black of the common pyrolusite to the more showy and crystallized rodocrosites. Beautiful pink rhodinite is also shown in a varied assortment of crystallized and massive specimens.

Coppers From Old Mines.

Part of New Jersey's share in the display of coppers consists of specimens from the old Schuyler mines of North Arlington, which as an active mining proposition ceased a precarious existence some years ago. There are also metallic specimens from the old Flemington mines.

The copper exhibit includes, too, the green and blue malachites from Arizona and other Western areas. They are very rich in color and used to be in general demand in the manufacture of paints. Convenient chemical formulae have now been substituted for the method furnished by nature, with results that are scarcely to be regarded as an artistic success, if the element of durability is to be taken into consideration.

Zinc minerals and ores of New Jersey are presented in many varied forms, from the common green silicate to the more rare red oxide so much in demand in wireless telegraphy. These are found in Franklin Furnace.

Nature's imitations of her own precious sparklers are shown in the form of "Cape May diamonds," rolled by the waves until they have lost all their rough edges and acquired a symmetrical curvature. There are also semi-precious

stones in large variety, forming a very attractive display. Some are in the rough, some cut and some only partly transformed from their original shape. The display includes some pretty specimens of the tiger eye, which used to cost \$4 or \$5 a carat, and now can be bought for 25 cents a pound, and the queer, translucent fossil fish eyes from the phosphate beds of Florida and North Carolina.

A small boy who ran across such an aggregation of wonderful looking stones in a cave would imagine himself another Aladdin.

New Jersey and other areas contribute a group of characteristic micas, always interesting, but hard to define. Another Jersey contribution is a series of green tourmalines in limestone from Franklin Furnace. From the Western States, Canada and elsewhere come an interesting series of gold ores ranging from native to the rotten quartz.

White Agate From Jersey.

The agate, produced in Brazil and Switzerland in the largest commercial quantities, is shown in almost endless colors and varieties. Among the group is a specimen of white agate, found at Great Notch. It only needs cooking in sulphuric acid and sugar to bring it to the rich dark color which is so highly prized.

Iceland spafl, with its peculiar refractive qualities that literally make one see double; the ornamental Amazon stone, a variety of the feldspar; aluminums from the common varieties of emery, both crystallized and massive, to the more precious corundum known as ruby; garnets from Franklin Furnace and abroad; fluorites from the same sources, in a wide variety of color; arsenic and nickel, the radioactive minerals in the four characteristic species—torbenite, carnotite, uranite and monazite—and other interesting groups dear to the heart of the mineralogist are shown in such variety of specimens as afford material for comprehensive study. There is also a bit of the precious radium, in a small vial, and silver and tin ores, and some of the famous colored crystals from Joplin, Mo., which are in such demand all over the world.

The fact that nature has selected all of her eighty odd elements from the mineral kingdom is alone sufficient to demonstrate the value of a study of minerals. Then, too, it is an ornamental as well as a practical study, for the mineralogist has always enjoyed a certain distinction among the scientists because he holds the key to nature's most precious secrets and to the mysterious storehouse of her hidden wealth.

The Newark Science Museum offers a rare opportunity for a first-hand study of mineral specimens which the assiduous labor of years has brought together from all over the world. It also offers facilities for study in other branches equally as interesting. While the city is talking about expansion along artistic and scientific lines, surely it will not neglect to make proper use of the opportunities it has at hand. Efforts are being made to gather together material to stock a museum that will be worthy of an existence independent of every other municipal department. Practical appreciation of what has been already provided will be the best impetus such a movement can receive.

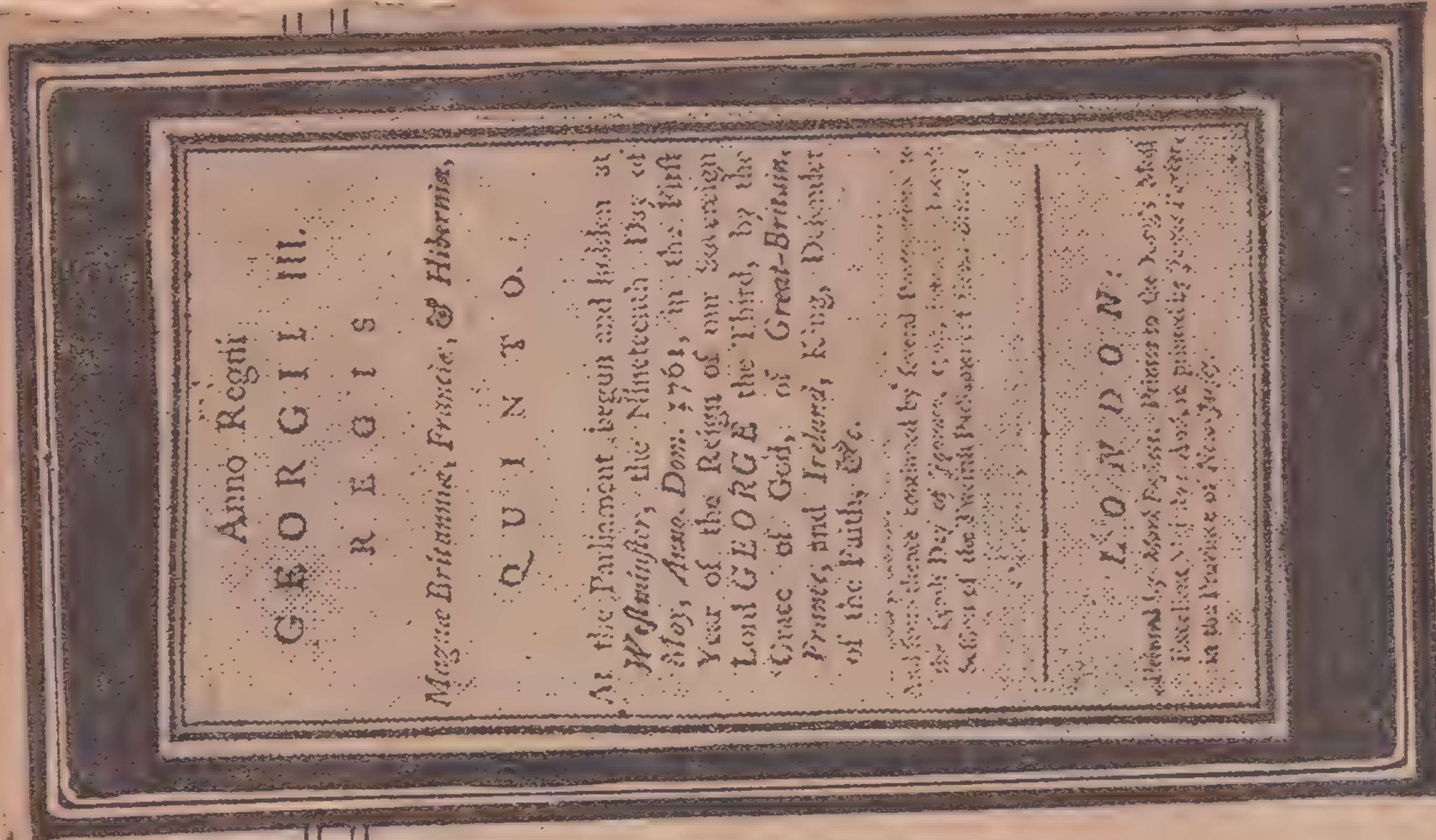
Except during the recent art exhibition, the Science Museum has been open only on Saturday afternoons and evenings. Judging from the interest manifested in the collection during the last three weeks, it might seem advisable to open it several days a week or, better still, every day.

REVIEWS OF NEW BOOKS - IN RARELY

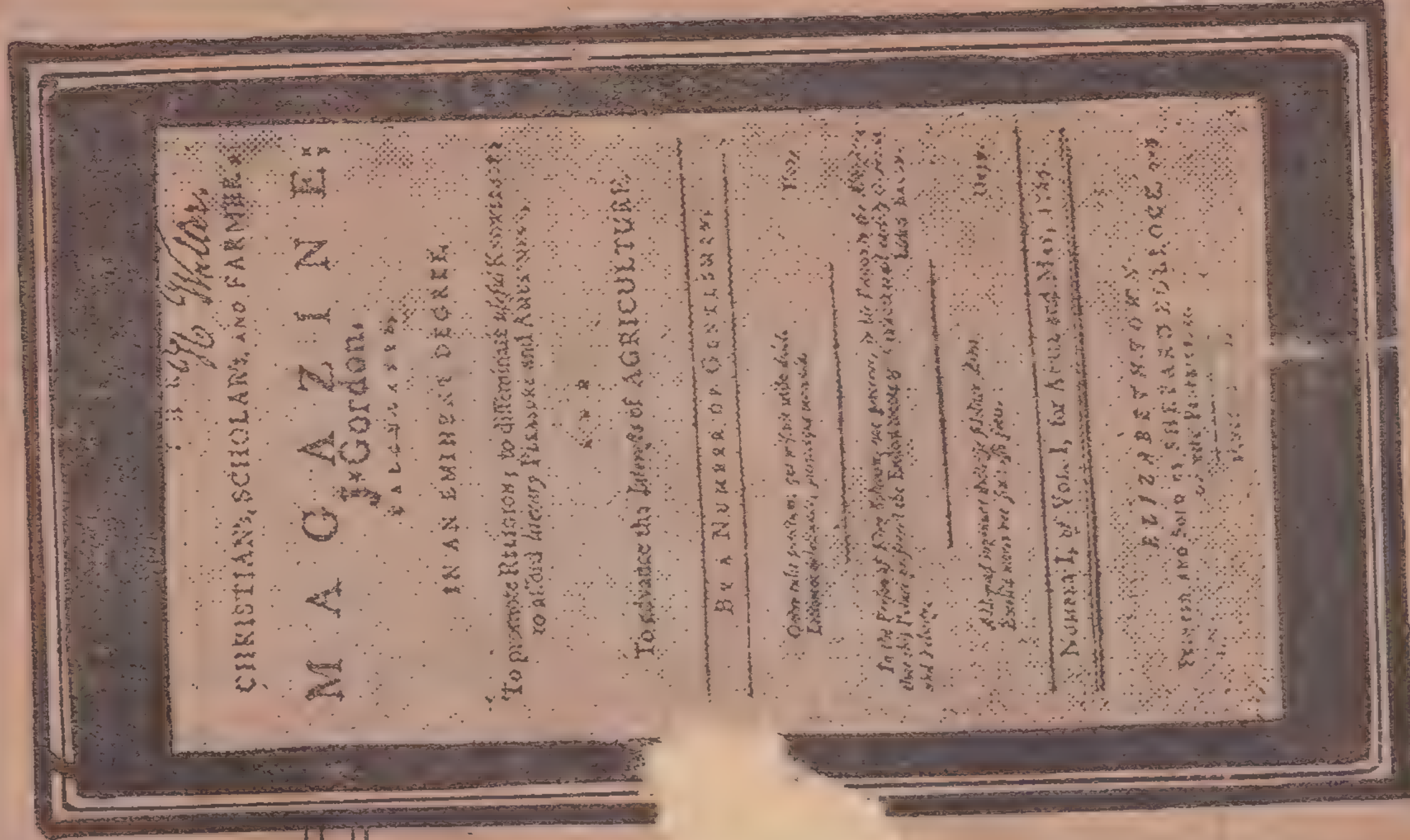
GLIMPSES OF BOOKS TO BE SHOWN IN AN EXHIBIT OF OLD-TIME PRODUCTS OF JERSEY PRESSES



Title page of the first Jersey Magazine



A Jersey Reprint of Acts of King George III's Parliament



Another Eighteenth Century Jersey Periodical

HISTORICAL

OF
BELISARIUS.
 THE HEROICK AND HUMANE
ROMAN GENERAL.

A Man who possessed the most immovable Fidelity, and practicing the most disinterested Patriotism, in the Court of a weak Emperor, surrounded by a Juno of as corrupt and abandoned Ministers, as ever enslaved and disgraced Humanity; whose Misdeeds Every remained unsatisfied, till by misrepresentation and perjury they accomplished the Downfall of this great and most excellent of all human Beings, in whose amiable and exalted Character every Virtue exists that is admissible or desirable.

IN THE

Sage LAWGIVER,	Sober CITIZEN,
Brave HERO,	Industrious FARMER,
Noble PATRIOT,	Honest LAWYER,
Profound POLITICIAN,	Or in the most humble,
Exploring PHILOSOPHER,	And most perfect DIVINE.

A New Translation from the French of M. MARMONTEL,
 Member of the Royal Academy.

BURLINGTON:
 Printed and sold by ISAAC COLLINS.
 MDCCCLXX.

*Title Page of the first book printed
 by Isaac Collins in New Jersey*



*Portrait
 of Thomas
 Paine appearing
 in a copy of Ramsay's
 History of the Revolution of
 South Carolina. (1785.)*

(Portrait, see next page)

Early Jersey Imprints

Interesting Collection Will Be Put
On View by the Carteret Club
at the Newark Library

A LONG in the twenty-first century, say, when some library or association is getting together an exhibition of books printed in Jersey a hundred years or so previous, the conscientious paragrapher may recall that the people, or, at least some of them of the bygone generation, were interested in this very thing. In proof of his assertion, he would mention the show of very early Jersey imprints arranged by the Carteret Club of Newark, and held in that town in 1910—the year, it may be added, of the return of Halley's comet. The same conscientious paragrapher might feel called upon to establish some connection between the reappearance of the celestial visitor and the emergence into public view of book treasures of a bygone day. Who knows? To be sure, it may be pointed out that the orbits, literary or otherwise, of some of the volumes in question are so eccentric that no law can be applied to them, but, even so, the suggested coincidence must be considered as all the more remarkable.

It is, however, of the past and not the future that one thinks in looking over the collection being assembled at the Newark Library under the Carteret Club's auspices. Efforts have been made to have it a comprehensive collection, and to this end private libraries, as well as the library of the New Jersey Historical Society, have been drawn upon, the Newark Library adding some volumes. The exhibit, which will be opened Wednesday, will bring back in many ways the New Jersey of a vanished time, and on its historical side alone is worthy of special note. The hours for the exhibit will be in the afternoon from 3 to 6, and in the evening from 7 to 9 o'clock on both weekdays and Sundays. There will be a private view on Tuesday evening for members of the Carteret Club and friends.

Collins's First Jersey Book

A very valuable contribution to the exhibit is made by William Nelson, of Paterson, who has drawn upon his noteworthy library for scores of old-time Jersey imprints. The books which he loans are especially rich in examples of the press of Isaac Collins. They include "History of Belisarius, the Heroick and Humane Roman General," Burlington, 1770, the first book printed by Collins in New Jersey, and "Compendium of Surveying," by Thomas Moody, Burlington, 1771. He shows also Senel's "History of the Quakers" (Burlington, 1774), the largest book ever printed in New Jersey, and one of the handsomest specimens of typography, and another Collins item is the New Testament, (Trenton, 1788), the first octavo Testament printed in New Jersey. A list of members of the Cincinnati in the State of New Jersey, 1791, was doubtless printed by Isaac Collins in that year. The Nelson collection includes what is believed to be a unique copy of "Elogy on the late Francis Barber, Lieutenant-Colonel-Commandant, Second New Jersey Regiment," by Ebenezer Elmer, surgeon of the regiment, printed at Chatham by Shepard Kollock, 1782. Among other items are "The Prompter" (John Woods, Newark, 1783), and the "Morristown" Bible, printed by Mann and Douglas, 1803, one of the most ambitious products of the early press.

Mr. Nelson also shows "The Moral and Religious Sentiments of the People of the State of New Jersey," by Richard Smith, (Elizabeth, 1783). The book was issued by Mr. Gray's executors, who, finding that many of the poems lacked titles, hit upon the expedient of designating the nameless verses by the first letter of the first lines. The poem beginning "Almighty Father" is thus entitled "A."

The Earliest Jersey Magazine

The New Jersey Historical Society will exhibit several rare items. Important among them is a collection of five numbers of The New American Magazine, those for January, March, June and November, 1769, and for February, 1760. This magazine, New Jersey's first periodical and one of the first in the country, was published at Woodbridge by James Parker, and was edited by Samuel Neville, of Perth Amboy. Other old magazines which the Historical Society will exhibit are The New Jersey Magazine and Monthly Advertiser (1798), printed by Frederick Quequelle and James Prange, near the market, New Brunswick, and No. 2, Vol. I., of The United States Magazine, or General Repository of Useful Information and Rational Amusement, printed by John Woods, Newark, June, 1794. The New Jersey Magazine is self-described as "containing a choice of curious and entertaining pieces in prose and verses, with a collection of the most recent occurrences, received from Europe, the West Indies and North America, and several advertisements."

The Historical Society will exhibit, among other volumes, the 1795 edition of Freneau, printed at the press of the author at Mt. Pleasant, and the two-volume edition of Ramsay's "History of the Revolution of South-Carolina from a British Province to an Independent State" (Isaac Collins, Trenton, 1785). Dr. David Ramsay, the author, was a Princeton graduate and a member of Congress. This book contains, as frontispiece, a portrait of Thomas Paine.

Among the private libraries represented that of Edward N. Crane yields much to satisfy those desirous of seeing what the fathers did in book production. The loans from Mr. Crane include, for example, two volumes of The Christian's, Scholar's and Farmer's Magazine—a tolerably complete title—printed and sold at Elizabethtown by Shepard Kollock, one of the proprietors. The magazine was issued bi-monthly. The first volume contains the six numbers, April-May, 1789—February-March, 1790, inclusive, and the second has the corresponding numbers from April-May, 1790, to February-March, 1791. The magazine, which it is interesting to look through as a specimen of the eighteenth century American periodical, was "calculated, in an eminent degree, to promote religion, to disseminate useful knowledge, to afford literary pleasure and to advance the interests of agriculture." It was put forward modestly "by a number of gentlemen," at the rate of \$2 a year. Testimony of its official standing is suggested by the dedication to Governor Livingston.

The Theologians in Evidence

Its subscribers certainly had plenty to occupy them for a couple of months, and it was not the fault of the magazine if their time for reading was not seriously, and, it is to be hoped, profitably employed. The initial article relates to natural theology, and then come such topics as "Physics-Theology," "Astro-Theology," "Christian Theology," "Systematic Theology" and "Moral Theology." Moreover, there is printed among other selected matter, "A Concise Ecclesiastical History of the Principal Nations of the Earth" and "A Summary of the History of the Christian Church." An article coming in the department of miscellany is "Great Charity of the Dutch." The magazine editors designed to give an account of the origin and progress of laws and government, arts and manufactures, sciences, commerce, navigation, etc.—an undertaking that must have required some preparation. History and biography were not neglected by them, nor, indeed, the interests of the fair sex, as witness one of these "Maxims and Reflections, Recommended to the Attention of Ladies."

A woman who expects to make her fortune by her beauty would do well to reflect on its transitory nature, and endeavor to acquire those virtues which not only flourish in their bloom even in

An important article is "Acts of Parliament passed in England by King George the Third, and reprinted in the Province of New Jersey," covered are from May 10, 1763. A large volume, bound in green leather, copy of the State of New Jersey, published under the authority of the Legislature," by William Paterson, was printed by Abraham Blauvelt, New Brunswick, 1800, and Mr. Crane's copy is inscribed in gold on the title page.

"Hon. William Paterson, Esq., from his much obliged and obedient friend, A. Blauvelt."

Mr. Crane also shows "A Star in the West, or a Humble Attempt to Discover the Long Lost Ten Tribes of Israel," by Elias Boudinot, published by D. Fenton, S. Hutchinson and J. Dunham, Trenton, 1816, and "An Account of the Life of the Rev. David Brainerd, the Missionary to the Indians," by Jonathan Edwards, "late president of the College in New Jersey," printed by John Austin Crane, Newark, 1811.

An Old Gazetteer

In 1834 Daniel Fenton, of Trenton, published Thomas F. Gordon's "Gazetteer of the State of New Jersey, Comprehending a General View of Its Physical and Moral Condition." Mr. Crane has a good copy of this work. The extent of the moral view given does not quite meet the expectations aroused by the title page; yet reports of religious activity are given, as when the Baptists are quoted to the effect "that during the years 1831 and 1832, 1,000 persons have been baptized in the State, and that a spirit of enlightened liberality is diffusing itself among the churches." Newark is characterized as "perhaps the most flourishing town in the State." Its population was estimated in 1833 as nearly 15,000. The town is described as laid out upon broad streets and as having "a great and salubrious ornament in the greens or commons."

Bound with this volume is "The History of New Jersey from Its Discovery by Europeans to the Adoption of the Federal Constitution." This also is by Gordon, and was printed by Fenton in Trenton, 1834.

Rev. Joseph E. Folsom, chairman of the club's committee in charge of the exhibit, loans an ancient work, in two volumes, printed by Shepard Kollock at Elizabethtown in 1787. The sonorous title is "Dissertations on the Prophecies which Have Remarkably Been Fulfilled and at This Time Are Fulfilling in the World," and the author, Thomas Newton, lord bishop of Bristol.

Other interesting volumes are expected from Vice-Chancellor Howell, Justice Francis J. Swayze, Noah Morrison, of Elizabeth, and Thomas L. Raymond.

in the Department of the Newark Museum is an exceedingly interesting collection of the engraving tools and materials connected with the arts of wood engraving, lithography, etching, steel engraving, and the production of zinc etchings and half tones, together with plates and blocks illustrating different steps in the various processes.

The work of many accomplished American engravers is shown, and there are also a number of examples of foreign work, among them a little group of wood engravings and etchings by the German artists who in recent years have so much developed the resources of these arts.

Hans Thoma is the veteran of the group, and in his engravings, as in his oil colors, combines the symbolism in which his mind is steeped, with faithful records of the beautiful German country with its vivid greens, brilliant flora and glorious skies. His "Mountain Lake in Spring," with its graceful nude youth and Taunus landscape is an admirable example of his style, which truly expresses the wholesomeness of his point of view. Now standing for the "old school" in his art, he was formerly an innovator and treated with the little respect accorded to that useful class, but he has never posed as a misunderstood genius. He once wrote in a letter to a friend:

"I have never in all my life laid too great weight on the slights I have received. I must distinctly state that I never felt myself a martyr, but I have had the happiness to go to my work nearly always with a sense of gladness. Do not regard me as an artist suffering under the pressure of the Philistines!"

Gustav Kampmann is one of the Karlsruhe men whose strongly decorative arrangements may anywhere be recognized. Oswald Raux is represented by a colored etching of a Winter scene, in the foreground of which is a woman leading a cow, a delicate yet forcible rendering of the Wintry aspect and thin chill air. Käthe Kollwitz is present with a powerful study of "A Working Woman," the product of her long association with themes of labor and the sufferings of the poor. The woman's gaunt face is cast in a powerful mold with strong lines which are emphasized by the uncompromising severity of Frau Kollwitz's art, an art that has nothing to fear from comparison with that of her masculine contemporaries.

A "Village Street," with the plump German geese straggling down its streets, by Hans Volkmann, shows a crisp and delicate touch. Adolf Hildenbrand's "Quiet Alley" is in the same genre, with a more old-fashioned attention to detail. There is "A German Town," by A. Luntz; a handsome bit of decoration called "The Pillow," by Kurtzweil; "A Village in Breslau," by H. Irman; "The Dark Castle," by G. Langhein; "Hehs," by Robert Katz, and a forcible portrait of Ibsen, by Karl Bauer. This last betrays none of the gentler qualities of Ibsen's physiognomy, and would not satisfy his personal friends and more exacting admirers, but it is a magnificent bit of craftsmanship which imposes itself on the imagination with its certainty of definition and downright candor of interpretation.

The decorations by Edwin W. Blashfield for the dome pendentives of the Mahoning County Court House, Youngstown, Penn., are to be on view through Monday

the Architectural League, 16 Seventh Street. The four subjects are: development of law by four symbols, one hold-

pherd's crook and the tables of a child at her feet with a lamb as, representing the law based on another representing classical and the law supported by force; a mediaeval abbess with the crozier, a child at her feet holding up the mitre, to represent the law based on faith, as in the Middle Ages, and a fourth, determined and fiery, holding the Declaration of Independence, the ballot box at her side, a little telephone girl at her feet.

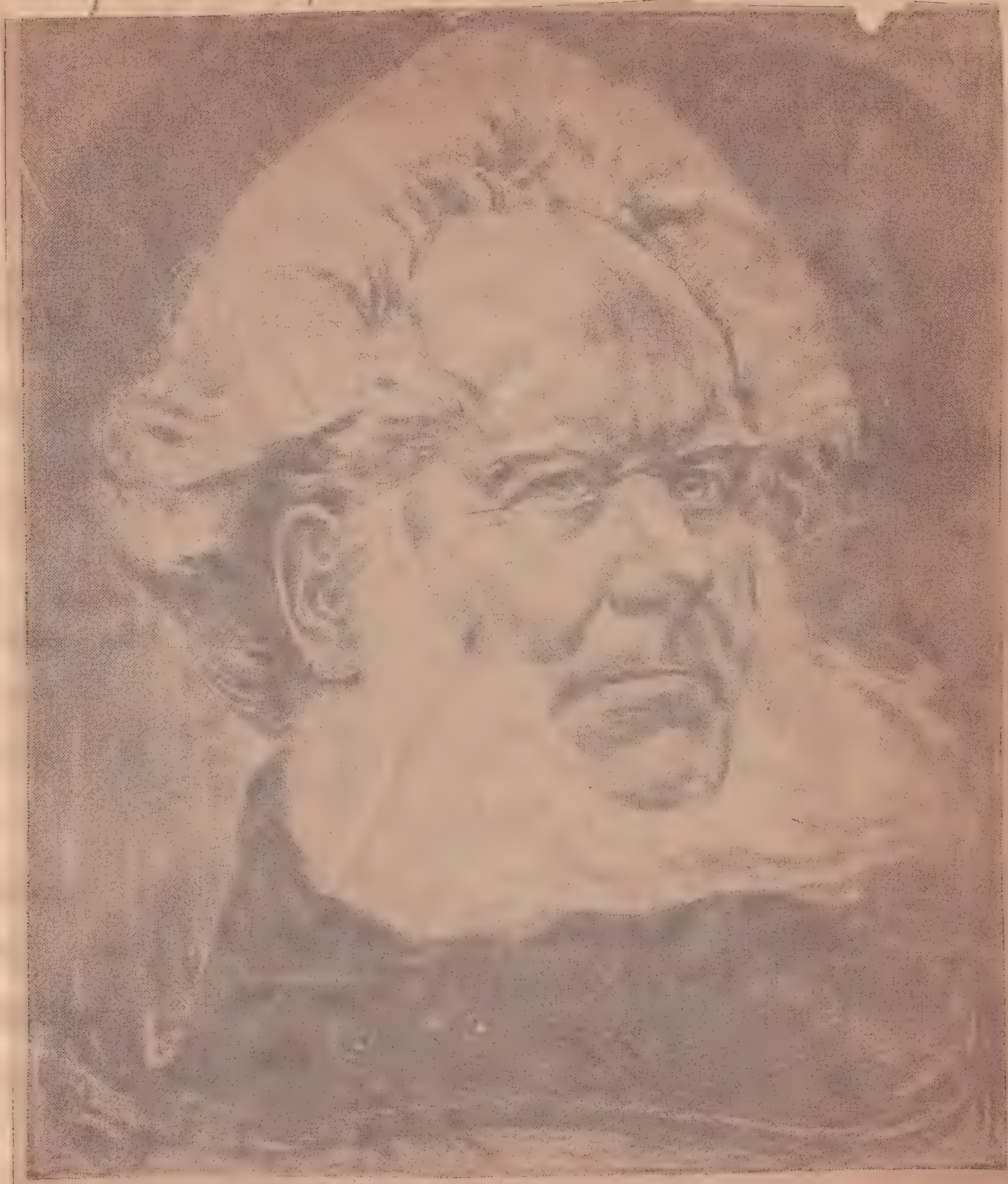
The types have both static dignity and imaginative fervor and do justice to the always fertile and elevated imagination of the artist. The painting combines richness of color, adequate realism, and decorative quality with great success, and even in the untoward surroundings, with strong side lights in place of the mild upper light by which eventually they will be seen, the decorations are impressive and satisfying.

The Pall Mall Gazette of London is much disturbed by the passing of Rembrandt's "Polish Rider" to America, and warns its public of the fact that others will follow, and that one Rembrandt even more famous than the "Polish Rider" is at the present moment almost within the clutches of our tentacled millions. It will be a merry occasion for America if we are indeed able to welcome to the country two Rembrandts of the importance of the "Polish Rider." Not all of Rembrandt's pictures, every candid art lover must admit, are beautiful in proportion to their size and conventional importance. The American millionaire, however, has a keen eye for beauty and acquires few masterpieces in these later days that do not combine charm with technical merit. A number of Rembrandt's small religious pictures have extraordinary beauty of lighting, but these subjects have not found favor with American buyers. The same is true with less justification of his landscapes, which are among his noblest works. Such a picture as "The Mill," now in the collection of the Marquis of Lansdowne, would be an enviable monument to the quality and character of our taste in acquisition. Among the compositions that include more than one figure and possess museum size and saliency which still remain in private possession in England, the "Joseph's Bloody Coat," with its mass of brilliantly lighted figures against the walls of a stately building, is probably the best calculated to attract a collector's attention.

The Pennsylvania Academy of the Fine Arts and the Philadelphia Water Color Club announce that under their joint management an exhibition of original work in water color, black and white, pastel, and drawing with pencil, crayon, or pen, and illustrations in whatever medium, will be held at the academy, beginning Nov. 14, 1910, and ending Sunday, Dec. 18, 1910, both inclusive. All work intended for exhibition must be entered and delivered not later than Saturday, Oct. 22.

N.Y. Times
May 22, 1910

N.Y. Times May 22, 1918



Woodcut Portrait of Hendrik Ibsen by Karl Bauer.
(On Exhibition at the Newark Museum.)

Rambles in Manhattan's Galleries

Newark Evening News
July 9, 1910.

FOURTH MEANDER

Ronsard, the leader of that well-known nineteenth-century band of literary revolutionists, the Pleiad, tells us that every garden has its special flower, ce fleur particulier; and this must be so, for the true gardener will always have his favorite, and that favorite, either consciously or unconsciously, will become the keynote of an intelligent garden scheme.

It was the poetry of the Pleiad, of Remy Belleau and Joachim de Bellay, and the minor stars of that constellation, that Walter Pater took for ce fleur particulier of their century. "For there is style there," he says; "one temper has shaped the whole, and everything that has style, that has been done as no other age or man could have done it, as it could never, for all our trying, be done again, has its true value and interest."

The imitators of the Barbizon school have had legion for their name, and many there were who, if they could, would have done again what Corot did, but the fine flower did not blossom with the same beauty and fragrance under their cultivation.

But it is not to the first school of American landscape painters that that ignoble name of imitators attaches. Their immediate impulse, in fact, was made in Germany, not in France. The French frost came later, as a blight to wither and blacken the flowers in their garden.

It was one of Wincklemann's teachings that "color, light and shade do not make a painting as valuable as noble outline." Pater attaches Wincklemann to the Renaissance because of his spirit. In 1764 he wrote his "History of Ancient Art," and shortly thereafter was murdered for the sake of the medals given him in Vienna. Richard Mutler says: "Wincklemann's whole activity was a hymn to the recently discovered antique art"—he had gone to Rome just after the treasures of Herculaneum had been discovered.

Despite his early death he changed the current of German art. What effect this had on the Americans who went to Dusseldorf, those whose time is more their own may discover; there is reason to believe that it was not negligible. At any rate we have a starting point and a suggestion.

Before we take up the American landscape painters who formed the first American school of painters, two men who exerted a far-reaching influence must be mentioned, Smybert, Benjamin West, Allston, Doughty, Harding, Alexander and Fisher may be passed by; we refer to Asher Brown Durand and Thomas Cole.

It is a curious coincidence that the most influential of these originators of American landscape painting and one of the greatest of the Hudson River school—Worthington Whittredge was about the best of the lot—were closely identified with northern New Jersey; the one with Orange, the other with Summit.

Durand was born on his father's farm on the eastern slope of Orange Mountain, near South Orange. The elder Durand was a versatile person—farmer, watchmaker and gunsmith. He was sufficiently skilled to engrave monograms on the products of his skill. The son, Asher B., inherited this cunning of hand and applied his talent more ambitiously. His plates, as Isham writes, were beaten out of brass and he invented his own gravers. Early he was apprenticed to an engraver, and as an engraver he is greater painter.

Durand stopped engraving and turned himself to painting. Five years he made his first and only trip to Europe. He returned in 1841 and from that time on landscapes busied his energies. In his eighty-third year he said: "My hand will no longer do my bidding." He laid his brushes aside. His work was done. For seven years more he lived quietly at the old farm near Maplewood. It is the legend Mr. Isham has preserved and he names Durand as the father of American landscape painting. Thomas Cole may be sketched more

briefly because his influence was less and because he was not American born. He claimed England for a birthplace, although his family was partly American. His ambition was aroused by the visit of an itinerant portrait painter to his home among the Ohio pioneers. Such fame as belonged to the times came to him easily. He found a good friend in Colonel Trumbull, who patronized him and introduced him to Durand.

In 1829 he made a protracted visit to Europe and a second visit in 1841. He died in 1848, before he had turned fifty. A sensitive spirit, given to writing poetry, he seems to have no place in the

line of American landscapists. "Cole," Mr. Isham says, "strove to achieve high moral objects through his art. It was to suggest profitable musings on the grandeur and decline of nations, the transiency of human life, the rewards of virtue after death. In his early days, when an itinerant portraitist, he became a rival to a German of the same profession. Work was scant, competition was fierce. The German abandoned the easel for the pulpit. Who knows? Perhaps Cole should have become the preacher."

To neither of these men belonged the priceless heritage of tradition. They were not born into an artistic atmosphere. In this, however, Durand had a marked advantage. But it was not wholly a loss. Durand's shift from portraits—the New York Historical Society has stacks of them—to landscapes is attributed to what he saw abroad of Constable, Turner and Claude. If this acquaintance had been formed earlier it might have been at a sacrifice of sincerity, and sincerity was the supreme virtue of American landscape painting until Inness and Homer Martin were tempted beyond their strength. But had Durand possessed a better knowledge of what his predecessors had learned he would doubtless have left bitumen alone and thereby the day of his paintings would have been made longer in the land. From all of which we deduce the simple fact that, while self-made men deserve much credit, the advantages of institutional training should not be looked at askance.

The Lenox Library contains a large collection of Durand's landscapes, and what are they? It stands to reason that a self-taught painter, without access to the great work of the past, cannot expect to learn, even in such a long lifetime as Durand's, all that others acquired through the centuries and generations. Consequently we are not surprised to find faultiness in composition.

It also stands to reason that an engraver of forty years' standing will, if he turns to painting, carry his engraving spirit and technique with him. Both of these reasonable facts are illustrated in the work of Durand. One may notice it without having it pointed out by Mr. Isham. And the engraver, who has copied other men's paintings industriously, lets his mind run to detail, very naturally, instead of training it to reproduce the world as it appears.

So we give to this artist credit for his sincere attempt to see the world with his own eyes and to paint it as he saw it; for substantial painstaking work in the open air; for a truer use of color than many who had gone before him; for starting the first American school on the right track. And we acknowledge with respect that his landscapes rank well with those of his day, despite his handicaps. Four works represent him in the Metropolitan Museum; two landscapes, a copy of the "Ariadne" and the "Judith."

After Durand and Cole came a long line of American landscape painters. The best of them, except McEntee, are represented in the Metropolitan. Their names are familiar: Casilear, Kensett, Whittredge, Cropsey, Church, Inness, Bierstadt, the Giffords, Colman, W. T. Richards, Homer Martin, Wyant and Thomas Moran. It is not necessary to linger over many of these names. They knew each other well, worked together, aided each other, exhibited on the same walls to the same audiences and possessed a common love for the outdoor world. Perhaps they were all influenced to some extent by the esthetic notions of Goethe and Wincklemann, neither of whom was a much safer guide than that other literary critic, John Ruskin. Both Casilear and Kensett had had, like Durand, an experience as engravers, but, unlike Durand, most of these men spent at least a portion of their student days abroad.

Bierstadt, of course, was German. His birthplace was Dusseldorf. Here Whittredge and Wyant were trained, and thus we are brought around to the German flower, ce fleur particulier, of the original American landscape garden.

I wrote about Mr. Whittredge a year and more ago, but not with as true an appreciation as I have acquired since. It is common to dismiss his work as old-fashioned. But peremptory dismissals may be unjust, and that is true in his case.

Fundamentally Mr. Whittredge was modern. He was doing what the most advanced of our contemporaries are doing;

that is, he was trying to paint the world just as he saw it, and his work was bottomed on the ground principles of all true art. There were no evasions and artifices in his painting; no disregard for drawing and composition. Nor, indeed, was his record of fact scanty—not for the life of him could any man see all that Mr. Whittredge set down on canvas. They were all there. A camera plate shuttered and diaphragmed for detail would catch them, but not the human eye.

Monticelli is said to have anticipated the discovery of optics and chromatic laws by a generation. Whittredge did not. Neither did any of his fellow artists. The acquisition of these laws and obedience to them have made the progress of painting, yet we are not of the Monticelli cult.

The last time I saw Mr. Whittredge he told me how his fellow artists used to say he did not specialize enough to be successful.

"Well," he added with characteristic simplicity and restraint, "I don't suppose I did. I painted whatever I wanted to paint, and no man ever got more fun out of it than I did."

I have seen, among his canvases, landscapes, boughs of fruit, genre pictures and a very ambitious interior. The last of these hangs in the Lenox Library. It is a scene in a house overlooking the Hudson. In a bay at the end of the room a colored nurse holds a baby up to the window. Through the window the river and its adjacent landscape is visible. With such contrefours, Tarbell, Hassam and other very modern painters have busied themselves. But it is all direct, straightforward painting. It grows more complete.

It was Taine who said that the principal personage in a picture is the light in which all things are plunged. Mr. Huxner quotes from Eugene Carriere: "A picture is the logical development of light." There was a luminosity that belonged to Monticelli, but that was not such light as the American landscapists have aimed to captivate, from the beginning, and which they are still struggling to captivate.

One might easily suffocate from lack of air in the out-of-doors. Of these early painters and one may never see the world just as they reproduced it. Yet their intention was right and their effort was honest. They faced the problem squarely and tried to solve it without turning their backs to the enemy.

ETCH

HINGTON WHITTREL GALANES



as Penn.

The Old Hunting Ground

Reproduced by Courtesy of Mrs. Emery Katzenbach.

H.C. Ena sculp.

PLAYGROUND WORK SHOWN AT LIBRARY

School Children Demonstrate How They Benefited by Ap- propriation of \$18,300.

Concrete results of the summer's work by Newark school children in the playground course of study are on exhibition this week in one of the rooms of the Free Public Library. The exhibit shows some of the things that have occupied the youngsters and kept them off the city streets during the hot weather.

The exhibition is the pick of the efforts of 10,000 Newark children who daily attended the playground classes, and is ranged on tables according to the twenty schools which have sent exhibits. There are dainty baskets and useful articles which the children have made from cloth, dresses and aprons, laundry bags and iron holders.

Each school seems to have absorbed the spirit of its teacher. On one table the raffia work is done into the form of hats, hats made after the latest models, perhaps some stunning "creation" which the teacher herself wore. At another table the exhibition shows the teacher preferred the useful the merely ornamental, for work baskets and laundry bags are prominent on that table. Bent iron work also forms a part of the exhibition, and some of the boys have made fac-similes of the Wright, Farman and Bleriot aeroplanes, which are suspended from the ceiling.

According to officials who have charge of the exhibition which opened yesterday and will continue until Thursday, this has been a most successful year in the playground schools. The average attendance, as shown by the return cards sent in by the teachers, has been 10,000. The sessions have lasted from 1:30 in the afternoon until 5 o'clock. The attendance has been optional, but the returns show that the children have taken readily to the work.

The following schools are represented in the exhibition: Belmont, Bergen, Bruce, Burnet, Camden, Central, Eighteenth Elizabeth, Franklin, Hamburg, Hawkins, Lafayette, Monmouth, Morton, Oliver, South, State, Sussex, Thirteenth and Washington Street.

Randell D. Warden, who is at the head of the playgrounds for the board of education, is taking personal charge of the exhibition. The appropriation made this year for the work of the playgrounds was \$18,300 and 134 teachers were employed during the summer.

PLAYGROUND PUPILS' WORK TO BE SHOWN AT LIBRARY

From to-morrow until Thursday, inclusive, there will be an exhibit at the Free Public Library of the work turned out by the children in the various school playgrounds this summer. These playgrounds are twenty in number and the attendance this year has far surpassed all previous years.

The children who attend these playgrounds are taught to use their hands in many useful ways. The results of their work will be shown at the public exhibit, which will include raffia work, basketry, barbaric embroidery, sewing, whittling, chair caning, block printing, bent iron and kindergarten occupations.

NEW ART INSTITUTE. Announcement of Incorporation Made to School Teachers.

Announcement was made yesterday to public school teachers that the Newark Institute of Arts and Sciences had been incorporated, and that the scholastic year would begin on October 31.

The Newark Institute was formed by merging the Newark University advisory board courses with those given by David B. Corson, assistant superintendent of city schools. Mr. Corson is to have charge of the education department of the institute.

The officers of the Newark Institute are:

Executive Committee—Samuel E. Robertson, president; Frank H. Sommer, vice-president; James B. Dill, vice-president; Addison B. Poland, vice-president; Horatio M. Van Sant, secretary; Willard I. Hamilton, treasurer; David B. Corson, John Cotton Dana, William H. F. Fiedler and Abraham Rothschild.

Board of Trustees—J. H. Bacheller, Louis Bamberger, Samuel Clark, David B. Corson, John Cotton Dana, Benjamin G. Demarest, William H. F. Fiedler, Solomon Foster, David Grotta, Willard I. Hamilton, Thomas S. Henry, George R. Howe, William T. Hunt, Richard C. Jenkinson, J. Wilmer Ken-

nedy, Thomas N. McCarter, Merritt G. Perkins, Franklin Phillips, Addison B. Poland, George F. Reeve, Samuel E. Robertson, Abraham Rothschild, Frank H. Sommer, James I. Vance, Horatio M. Van Sant, Alexander S. Ward and Isaac P. Whelan.

NEW NEWARK INSTITUTE WILL OPEN IN OCTOBER

Sunday Call July 10-1910

The Newark Institute of Arts and Sciences has issued a formal announcement telling of its creation out of the Newark Advisory Board and the college extension courses and explaining its aims, which are to offer to the progressive young men and women of Newark the advantages of college and university culture within their own city. The scholastic year will begin on October 3, when a variety of courses will be offered.

The Institute work has been arranged in several departments. Assistant City Superintendent of Schools David B. Corson is at the head of the Department of Education, Former Sheriff Frank H. Sommer of the Law Finance Accounts, John Cotton Dana, of the Newark Free Public Library, of Literature and Fine Arts; City Superintendent Poland, Industrial Education; Assistant City Superintendent of Schools J. Wilmer Kennedy.

Registration for the several courses will be begin on September 6. Further information may be had in the meantime by communicating with the head of the department in which one may be interested.

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Board of Education
Office of City Superintendent
Newark, N. J.

Invitation to an Exhibit of Handwork by the
Playground Children

More than nine thousand of the children of the city are now entertained and instructed for seven weeks during the summer at playgrounds maintained by the Board of Education. These playgrounds are twenty in number. They are looked after by officials appointed by the Board of Education, and are conducted by one hundred thirty-four teachers. The attendance this summer has been greater than ever before.

Children who attend these playgrounds do not spend all their time in play. They are taught to use their hands in some useful way. A few of the results of this instruction will be shown at the Free Public Library from August twenty-second to twenty-fifth inclusive, from one to five o'clock every afternoon. The things shown will include raffia work, basketry, barbaric embroidery, sewing, whittling, chair caning, block printing, bent iron, and kindergarten occupations.

You are cordially invited to inspect this exhibit at the place and on the dates named.

Yours truly,

J. Wilmer Kennedy,

Acting City Superintendent.

THIS IS A PICTURE OF NEW YORK AS AN ARTIST DREW IT IN 1838



NEW-YORK.

A few days ago two little books, fat and furbelowed, were presented to John Cotton Dana, head of the Newark Free Public Library, by Dr. W. S. Disbrow, of this city, and they have been deeply enjoyed by Mr. Dana and all others who have seen them. The books are one work, in two volumes, and they are done in French by some ingenious, imaginative, and not altogether truthful Paris folk. The work is called "The World in Miniature, or the Journeys of Little Andre Without Leaving His Room." They were published in 1839, a matter of some seventy years ago, and let him who labors under the delusion that we do not do things as thoroughly and as truthfully now as they did in the "good old days," peruse these puffy little volumes and forever afterward hold his peace.

The industrious authors of the work take up the world, country by country, giving illustrations supposed to be typical of the life in each. The pictures are done in colors with highly elaborate borders, like that shown in the accompanying cut. The artists had the fullest possible license, and what they did not know they made up, and it is plain enough that they did not know much. The cut given shows the illustration of New York. It shows, probably, all that the authors thought it good for Little Andre to know about New York, and if he did not wonder why the scene would not apply quite as faith-

fully to Kamschatka or Callao as to New York, he must have been a very dull young person.

But it is interesting to-day to see what the French artist of seventy years ago thought New York was like. He evidently was of the impression that it was a good city to go away from, for the scene he depicts indicates that the lady and gentleman are about to depart, and are anxiously awaiting the tying-up of the craft that is to remove them. The gentleman, a typical New Yorker in the artist's mind, no doubt, is a solid, unromantic citizen, indifferent to the welfare of his gentle companion and something of the slave-driver type, swearing internally, no doubt, at the huskies who are not swift enough in bringing him his means of conveyance from New York.

Palm trees are waving on a shoal, apparently in the neighborhood of Coney Island, and sailing vessels that remind one of the Hudson-Fulton celebration of a year ago and the little model of Henry Hudson's ship, are to be seen in the offing. It is a very impressive picture, and the scores of others in the little books are quite as delightful.

Little Andre, by the way, is a most erudite young chap. He discusses in dialogue with his father all the countries they visit. He reminds one of the bespectacled babe of Boston, of whom so much was written a few years ago, and

Sunday Call Oct. 9, 10.

tion comprises the following sub-committees: Advertising, Cornelius V. R. Bogert, Gilbert C. Higby, John F. Capen; catalog, Mr. Higby, Ernest F. Guilbert, Frank F. Ward; card, Henry Baechlin, Jordan Green, William A. Tilton; hanging, Fred W. Wentworth, president; Mr. Baechlin, Hugh Roberts, secretary. Stockton B. Colt is chairman of the general committee

Call. Nov. 22, 10
The Medici Print Exhibition.

The exhibition of Medici prints, reproductions in color of the world's famous paintings, will continue this week in the art rooms of the Free Public Library. No definite date has been set for the closing, but it is probable Thursday will be the last day. The prints are remarkable for the fidelity with which they show the coloring in the originals and in themselves are distinctly works of art. About half of those on exhibition have been purchased by the library.

ARCHITECTS WILL HOLD EXHIBITION

Call ———— Dec. 18, 10

New Jersey Chapter of American
Institute Will Show Draw-
ings at Library.

FOR TWO WEEKS NEXT MARCH

A third exhibition of architectural drawings in plan, elevation, section, perspective and detail is being arranged by the New Jersey Chapter of the American Institute of Architects. It also will include drawings of decorative works, models and photographs of executed and proposed work. This exhibition will be held at the Newark Free Public Library, Broad and Washington street, from Wednesday, March 15, to Wednesday, March 29, inclusive. The hours will be from 10 o'clock in the morning to 10 P. M. on weekdays and from 2 to 9 P. M. on Sundays. This exhibition is free to the public.

The circular explaining this exhibition requests that the drawings be either framed or mounted, though the omission of glass over all large drawings is preferable. It is desired, when practicable, that perspectives be accompanied by plans and scale drawings; also details of some portions of the work as well as models of architectural details and sculpture. No conspicuous title may be placed on an exhibit and none may be offered for sale during the exhibition.

The days for receiving exhibits, which may be sent by architects of this State, New York and Pennsylvania, are Friday, Saturday and Monday, February 17, 18 and 20, until 6 P. M. The general committee will be a jury on exhibits and the members will meet on Washington's birthday, February 22, to select those to be hung. All accepted exhibits must remain until the close of the exhibition, it is announced.

All exhibits must be labeled by a card, fastened securely on the back, which may be obtained from Henry Baechlin, chairman of the card committee, 45 Clinton street, this city. The detachable entry slip must be sent to him on or before Monday, February 13. This exhibition will be fully covered by insurance effected by the chapter, which will take all possible care of the exhibits, though it will not be held responsible for accidents arising from any cause during transportation or while in custody. The exhibits must be removed by the exhibitors at the close of the exhibition. Those not taken away by 6 P. M. on April 3 will be returned at the sender's expense. All exhibits should be addressed to the committee on exhibition New Jersey Chapter of the American Institute of Architects, care of J. C. Dana Free Public Library Newark.

It is planned to have this exhibition similar to those held under the chapter's auspices in the past. The last one was held in 1909. No prizes will be offered. A catalogue is to be prepared.

The general committee on the exhibi-

Unique Personality of the Man Who Is Building the Lincoln Statue to Be Erected Here Under the Van Horn Will—A Leader of Independent Thought Who Believes in Being Honest First of All With Himself

A GLIMPSE OF GUTZON SCULPTOR OF A



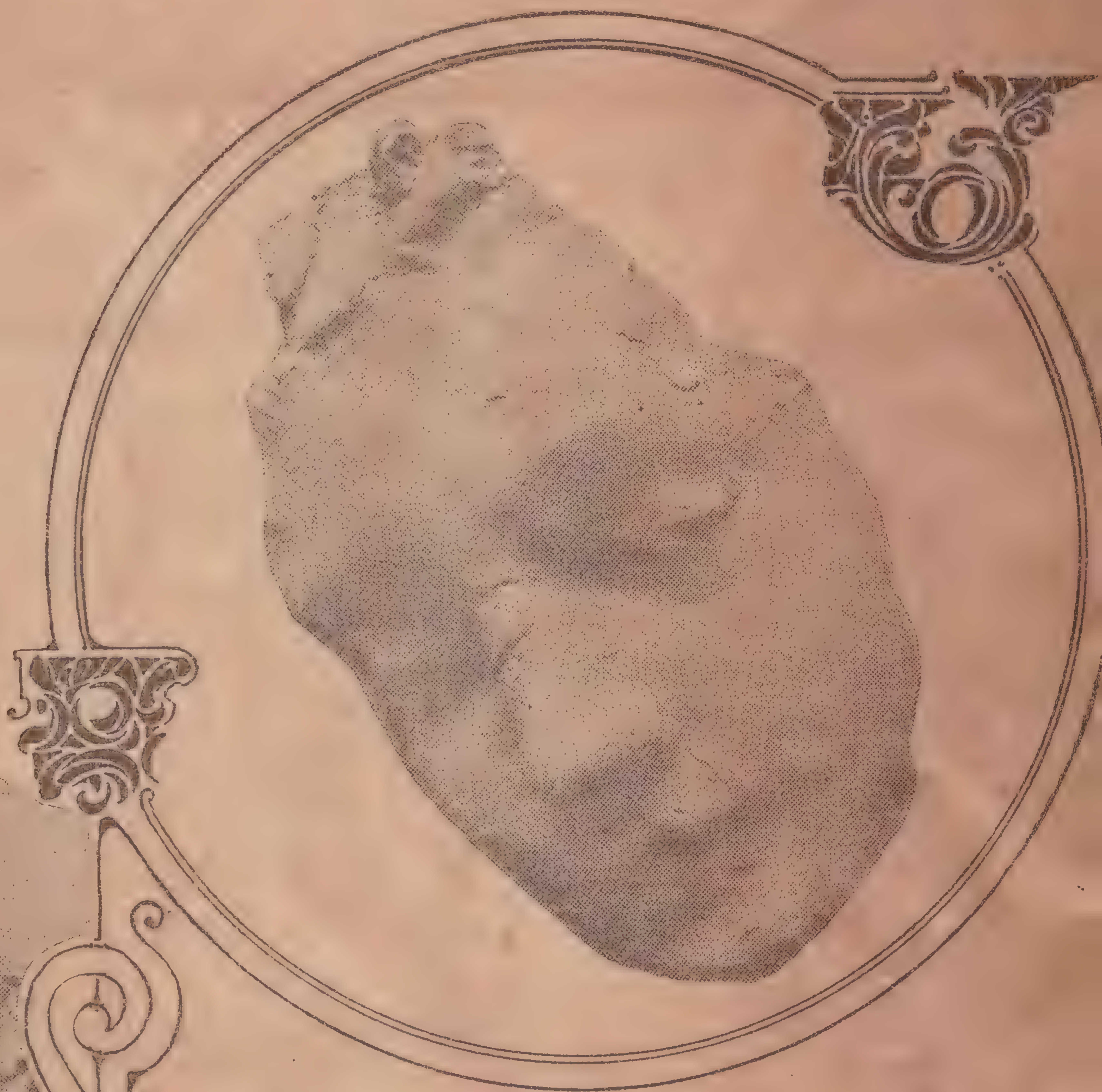
GUTZON
BORGUM,
SCULPTOR,
♦ ♦ ♦ In His Working Attire.

HEAD OF THE
LINCOLN
STATUE
WHICH IS
TO BE ♦ ♦
LOCATED
IN NEWARK.
Photographed
from the Plaster.



ZON BORGLUM, NEWARK MEMORIAL

Sunday Call Man Takes a Stroll With the Artist of
the Latter's Connecticut Estate—The Art Idea
Expressed in a Home—Novel Monument the Sculptor
Is Building for Himself—Studio in the Woods



FRAGMENT OF A
PIECE OF SCULPTURE
WHICH WAS THE
SUBJECT OF AN
INTERESTING
CONTROVERSY.

◆◆◆

◆◆◆



A FAMOUS LINCOLN HEAD
BY GUTZON BORGLUM.

It is in The Capitol at Washington.



"A more serious menace to the academic than any other sculptor in America," is the way a well-known contemporary referred to Gutzon Borglum, who is making the Abraham Lincoln memorial for Newark. The remark was passed in a small group who chanced to be chatting in the Metropolitan Museum of Art recently.

"I wish some newspaper man had heard that," was Mr. Borglum's comment when the remark was repeated to him in his Thirty-eighth street studio.

"Why, do you glory in the title of arch-enemy of the academicians?"

"Not at all. But I do love a good, honest, open argument, and that is what we should have had if the sculptor who treated me to such a characterization had been quoted in the public prints."

The incident is characteristic of the man who has taken up the cudgels more than once in defense of independence in thought and expression. On various occasions he has been a storm centre of public discussion. And he has not been a Sphinx in a sandstorm. Usually he has not only caused the storm, but has also guided its direction. And when it's all over there is apt to be a considerable amount of deadwood strewn about the landscape. That is one way the dry and sapless traditions are torn down or rooted up. It is not in the nature of the man to be an implacable foe of the canons. But he does believe something good can come out of Nazareth—or even out of Philistia.

He believes, too, that there are in art certain elemental forces which no academic rules can properly measure, no academic methods adequately control. Take the conception of Abraham Lincoln which is to be embodied in the Newark memorial. The brow, a beetling cliff with its shaggy top and cavernous base; the nose, a majestic promontory; the ensemble of the rugged features, sounding the high spiritual note of the sublime in nature—what is there in these that can be measured by rule and expressed by rote? It is the task of the individual to grasp and render them, recognizing them to be elemental, and therefore not to be interpreted through the refinements of the schools.

The Sculptors and the Angels.

It is narrated of Michel Angelo that once he put sandals on an angel and a certain prelate of the church objected.

"Did you ever see an angel with sandals on?" demanded the prelate.

"Did you ever see one without them?" was Angelo's reply.

Here was an artist who believed in the sufficiency of the individual, realizing that originality can not always yield even a courteous deference to the conventions.

That was a good many years ago. Of particular interest as a reminder of a similar experience of a modern sculptor is the face of an angel which appears in one of the accompanying cuts. Mr. Borglum was at work on the figure of the angel at the Cathedral of St. John the Divine, in New York. A convention was in progress in a chapel connected with the cathedral and one of the church dignitaries in attendance chanced to stroll out where the sculptor was. Mr. Borglum was not thinking of Michel Angelo or of anybody else in particular when a deep voice at his elbow exclaimed:

"Don't you know there are no women angels?"

The sculptor turned and saw a dignified, elderly man, with something verging on the austere in attitude and expression of countenance. The question as the churchman asked it implied that there was only one answer. The reply he got was scarcely one he would naturally have expected:

"No; do you?"

The churchman, somewhat ruffled, brought the matter up in the convention. There was a veritable whirlwind of discussion, there and in the public prints, with the sculptor as the storm centre, as usual. The newspapers told all that happened and a little more, declaring that Mr. Borglum took up a hammer and smashed the head of the angel. What he did do was to take off the head and replace it with that of a man, remodeling

other portions of the work to correspond. It was at the suggestion of the chairman of a committee having general supervision of the sculptural work on the edifice that the woman was decapitated and "converted" into a man. Held by the subtle charm and mystery of this tender face of the angel of the annunciation, one might wish she had remained unconverted, even though standing in the sacred precincts of the church and defying the letter if not the spirit of its additions.

The question as to whether there are women angels was laid on the shelf by the learned convention, and so it cannot be definitely stated whether there really are any. A good way to decide the question might be to toss a penny. Money has settled a great many other affairs of importance in the history of the world.

After all, it was a question of art, but some of the disputationists didn't see it that way. When the whirlwind was over it was found that some of the traditions had been very rudely jostled. It was noted at the time in passing that a sculptor might prove as dexterous with his pen as with his modelling tools, and could be either constructive or destructive, as best suited his mood or the purpose in hand.

A Sculptor's Study of Lincoln.

It is therefore to be expected that an artist who fought a band of churchmen single-handed in the cause of a solitary angel he had taken a temporary interest in would not be daunted by the canons when he came to express a mighty subject like Lincoln. He took the man as he was and made a more profound study of him than any other artist had ever made. His findings were lucidly told in an article he wrote for a magazine, but it is more interesting to take them as he gives them to us through the chosen medium of his profession.

The colossal head in the rotunda at the Capitol at Washington, shown in one of the accompanying cuts, is as subtle and sympathetic in interpretation and as strong in its presentation of the simplicity

and dignity of the subject as any Lincoln portrayal to be found anywhere.

The Newark memorial will be more specific in its significance. The Capitol portrait expresses character. So does the statue, but it also has to do with mood and environment. It depicts sadness and the isolation of a great soul brooding over its responsibilities. The whole attitude suggests the tremendous struggle which is passing on around him and of which he is a vital, essential part. The very aloofness he seeks as he casts himself down on the plain bench in an unstudied attitude, with his thoughts as his only companions, is proof of the intimate relation he bears to the central, elemental forces in the crater of civil strife that is seething all around him. Only the most powerful pressure could drive a strong soul like this into such utter seclusion. And therein lies the chief source of the dramatic strength.

In these columns several weeks ago was set forth a glimpse of Mr. Borglum's conception of the true Lincoln. In the feature, he has placed upon the course and homely he sees a type of intellectual and spiritual beauty.

One Day for a Granite Boulder.

It is natural that one who grasps the massive proportions of a figure like Lincoln should desire to interpret him in terms of the heroic and the colossal. Recently it was the privilege of the writer of this article to spend the better part of two days on Mr. Borglum's place near Stamford, Conn. It is a tract of 350 acres, which may either would envy, if it were not for the admonition of the Good Book. Scattered about the countryside are gigantic granite boulders, in summer gray-green with moss and lichen and now mantled with December's white.

"Do you see that one up there?" said Mr. Borglum, pointing to a snowy mound on a hilltop faintly silhouetted against a gray sky.

"It looks like an elephant in a white blanket," said the visitor, who had been exploring the mysteries of this domain of the modern Arnheim and was beginning to get as poetic as an ordinary scribe of the common type is capable of getting.

"Well, it's not an elephant," said Mr. Borglum, "nor yet a white elephant, for I'm very glad it's there. It's a rock, a granite rock. How would you like to

stroll up to the hillcrest and suddenly find yourself confronted with a colossal head of Lincoln, cut there in the stone?"

"Very fine and appropriate."

"Yes, he was solid granite himself, though his heart was soft as a child's. I don't know of any human face that would make a rock look stronger than his would, or more beautiful. That's why I'm going to carve a Lincoln head in that boulder."

This article is just a little talk about a man. It takes for granted that those who may chance to read it will welcome any opportunity to become better acquainted with one whose name is to be connected with the city of Newark by the enduring tie of art in granite and bronze. By their works ye shall know them. His have been numerous and notable, but none that he leaves behind him is likely to prove more interesting or more expressive of his own personality and ideas than the country estate he is developing up among the low, rolling hills of the Nutmeg State.

"I am going to make it my monument," he says.

Mr. Borglum's Country Home.

It lies about three miles from the limits of the city of Stamford. Winding country roads leading through a region sparsely wooded and almost desolate bring the visitor to what at first glance may appear to be an ordinary, converted farmhouse. On closer inspection everything that has seemed ordinary falls away, or reveals the fact that it has not yet been treated to the magic touch that is gradually transforming the old New England home

into something unique in the way of an artist's retreat.

One notes the massive masonry of a chimney or a wall that supports a section of the two and one-half story frame dwelling, and is informed it is built of stones found on the place. Everything has an air of transformation, but what is done is done with an eye single to the ensemble effect. The roughest masonry seems to have fallen unconsciously into forms of dignity and beauty.

A door swinging inward from the front porch admits to the dining-room with its big and hospitable round table and its equally big and hospitable fireplace. Partitions have been swept away, as elsewhere throughout the house, and a sense of roominess is stimulated by a suggestion of dim recesses. Low ceilings preserve the quaint atmosphere of antiquity.

It is a dull afternoon verging on sundown, and the room is suffused with a mellow light, brightened intermittently with faint flashes of red. Candles in brackets on the wall at the height of your head are shining through tinted shades and the leaping flames in the fireplace are adding their note to the general color scheme of the illumination.

But before you have time to observe all this there is the merry confusion of welcome and dogs are leaping about you, including the clown dog, "Marceline," so titled because he persistently buries his nose in the snow and looks like his namesake at the Hippodrome.

The youthful appearance of the hostess who greets you so charmingly would hardly cause her to be suspected of attainments in the Semitic languages, to say nothing of Assyriology and other specific lines of research that are as far away from most of us as the times or peoples with which they have to do. Yet in these and kindred subjects she has not only delved deeply, but written well.

The visitor is ushered to a big chair in front of the big fire. He particularly notes the baronial character of the ponderous masonry of the fireplace.

"Built without a plan," says Mr. Borglum, in response to a half-uttered comment. "Just cut the stones and piled them up. All from the place. In fact everything we have here grew out of the ground."

Doesn't Like to Talk Shop.

The talk at dinner was on general topics. Mr. Borglum doesn't believe in shop. That is instanced by the fact that very few of the many organizations in which he is a zealous and active worker are connected in any way with his profession. He is sculptor, painter, magazine writer and other things besides, but he likes to talk about what interests the rest of the company. That brings him ideas he might not otherwise get.

Daylight showed the rare fidelity with

which the artistic idea has been carried out in every detail of arrangement and decoration of this interesting home. Each room is a chase little lyric, a melody without a jarring note. The low tones prevail, as ever in the truly artistic household. The rooms seem to "pour into each other." Nothing is pretentious, but everything is delightful. Here and there a bust,

a relief, a figurine, a wood carving, all Mr. Borglum's own handiwork, catches and delights the eye, like a ripple in a stream. Floors and ceiling and the general interior trim are of white pine, painted white and then scraped, giving a singularly soft and delicate effect. The wallpaper and the furniture and the rugs and the hangings are so marvelously tuned to the harmonies that it seems as if some fairy had brought them and placed them there while all the household was asleep.

Standing on the front porch, Mr. Borglum pointed to a spot on a slope partly overgrown with second growth timber, about half a mile away. Something dull gray and substantial faintly loomed through the slender tree trunks and stood out from the snowy background in the early morning light.

"That's the new studio," he said. "Let's go down to the stable first." The stable proved to be a solid, handsome structure of concrete and red tile. There were six

horses there, carriages and a touring car. Where you find a sculptor you usually find a man who is fond of riding and driving—particularly of riding. Like everything else on the place, the stable is unfinished. Mr. Borglum has occupied his estate only since last spring. But in that short time he has accomplished wonders. He is a general among his working force and a host in himself. From the house to the stable a private roadway is being led through clusters of white pines and across a concrete work at the foot of an artificial pond.

Trout Brook and River.

A trout brook runs through the place. There is also a "river," so called to distinguish it from the smaller stream. It has long pools connected by rapids and

nearly choked up in places with boulders of granite.

Both stream and river are fairly infested with brook trout. It may be safely stated in Newark that those of the foot-long variety are by no means scarce. Stamford papers will please not copy.

The studio is on a rather steep incline near the river bank. Romantic is the one word that describes the wild wood-land environment. Thick walls of granite inclose a large and lofty space that is to be the working headquarters of the sculptor when he is not at his New York studio. Beyond the reach of the telephone and the daily incursions of the curious, he expects here to turn out most of his more important work. Every facility for "big work" is provided. One of the doorways is large enough to permit the passage of an equestrian of heroic size.

Utility, the basis of all art in structure and adornment, dominates in this new beautiful studio. Everything is structural. Two gargoyles at each side of the main doorway look away from the entrance. They are to convey the water from above to the outer sides of the approach. Outlookers are to be extended inward and carved. They will carry oxhooks and chains to serve practical and decorative uses.

Won't Have Any Sham Work.

"I might as well be honest with myself," said Mr. Borglum, as he tapped the massive stone framework of a doorway that is likely to be little used. "All this work is being done by my own men and they know better than to try any

Gothic. Here, in the other improvements on his estate, Mr. Borglum is his own architect. That is true of the landscape features, as well as of the buildings. He selects all his own material. The studio is still minus its roof of venetian tiling, the stable is incomplete and the house has its finishing touches to be done, but he hopes to have them all in good usable shape by spring. Then he will set to work to flood a large marshy hollow on the other side of the main road from his house, so that he can look out from his front windows across a lake and paddle about in that lake in his canoe, and float there in the balmy weather, instead of contenting himself, as he has

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thus far, with the narrower reaches of the river.

As the sculptor and his guest were leaving the studio the latter noted stones projecting at regular intervals from the outer walls.

"You are going to carve those, I presume?"

"Yes," said Mr. Borglum, "they will be carved."

"And what are you going to carve on them?"

"The faces of some of my contemporaries."

LESLIE D. WARD PICTURES ON VIEW

N.Y. Times
Barbizon Group of Painters Represented in Charming Collection at American Galleries.

VARIETY IN THE COROTS

Landscapes by Daubigny, Dupre, and Diaz, and Animal Pictures by Troyon, Van Marcke, and Bonheur.

The collection of the late Dr. Leslie D. Ward which comes up for sale by the American Art Association on Friday evening at Mendelssohn Hall and is now on view at the American Art Galleries reveals the inspiration of a definite and personal taste. The most charming of the pictures are those of the Barbizon group of painters who have become in the loose classification of the later generation a "school" in spite of their extreme variety of talents. The three Corots show in themselves a considerable variety. "La Chaumiere aux Sureaux, Normandie," is a very beautiful example of that master's art in its sturdiest aspect. The solidity of the farm building and of the stone parapet of the well adds the interest of the contrast to the delicacy of the foliage and wanton grace of the climbing vine. The color, too, is bewitching, the green-blue sky repeated in a fuller note by the dress of the woman seated on the grass in the foreground.

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(incomplete)

HIS COLLECTION OF 72 AT THE AMERICAN ART GALLERIES.

An Interesting Variety From Israëls to Vibert, With Troyon, Van Marcke, Corot, Wyant, Murphy, Clays, Knight, Schreyer, Daubigny, Detaille, Ziem.

Seventy-two paintings and watercolors collected by the late Dr. Leslie D. Ward of Newark were placed on exhibition at the American Art Galleries yesterday to remain until their sale at auction in Mendelssohn Hall next Friday evening. They are as a whole a collection of beautiful pictures and with a few exceptions are of a noticeably high and even order of merit for the collection of one who did not pose as an expert but accumulated as his studies enabled him to see and understand new beauties. Dr. Ward had bought pictures years ago merely as pictures. Two or three of them remain in his collection, but it had undergone in recent years an emphatic weeding, as he began to go into his subject with thoroughness and an endeavor to get commendable canvases which he could admire and in which he could take satisfaction.

Dr. Ward was well known through his connection with the Prudential Insurance Company of Newark and other corporations of whose directorate he was a member. After the shock of his wife's death a few years ago he turned to collecting paintings as a pursuit in which he could interest himself, and in his eagerness to obtain good examples he paid special attention to finding out where the paintings he purchased came from or had been, and he paid generous prices for them. Such of his older ones as he did not let go of he left in his Newark residence and his quarters in this city, where he spent comparatively little time, and surrounded himself in his handsome new home at Madison, N. J., with the finer acquisitions of the last few years.

He has two examples of Israëls which command the admiration always bestowed upon this painter's best work, "An Old Man Feeding a Cat" before an ample hearth in an old and humble house, and "Le Vieux Scribe," a large canvas of great dignity which occupies the place of honor on the west wall of gallery A. It is a portrait of an aged rabbi who leans over a table writing on a scroll with a long quill pen, his white beard sweeping the parchment, the beard, parchment and one side of his face lighted from a window at his elbow, his features full of character and boldly and freely drawn; the whole kept simple and in a low key. It was painted in 1902 and shown in the Universal Exhibition, Paris, in 1904, where Israëls received the great prize.

Dr. Ward seems to have taken special pleasure in well painted cattle pictures. He has three sturdy Van Marckes, "Pasture Near Trèport," in which three cows and two ponies appear in a broad landscape and refreshing atmosphere; "A Red Cow" and "Entrance to Pasture," which depicts the whole herd at a gate before a grove, the central object a black cow strongly painted. Then there is "Cattle in the Meadow," by Marie Dieterle, and a vigorous "White and Red Ox," by Troyon, a most careful study that is a joy to look at. It was shown at the Centennial Exhibition of Modern French Art in 1889.

From peaceful cattle the spectator may turn to peaceful waters in the two colorful Clayses, "Calm on the Scheldt," with its many idle sail, including one square rigged with all canvas spread, and "Le Scheldt, Lillo, près d'Anvers," with heavy working boats and figures along the rail. A reposeful Harpignies, "By the Sea Shore," reveals the lean between groups of trees at the border of a wood. There is a small but stunning marine by Alfred Stevens that is full of life and color.

There are also some of the former themes of the collection, the more placid men Dr. Ward turned to the dashing By Fron of Fromentin and Schreyer. In the mention there are "Arabs Hunting in the Desert" and "A Young Arab," and Schreyer "L'Abreuvoir," "An Arabian Chariot Charge" and "An Arab Chief and his Court." Then there is among the animal paintings an expressive mustang by the late Frederic Remington, "Waiting for His Master," and two canvases by Rosa Bonheur, a handsome Percheron stallion and a "Head of a Donkey."

Once more, among the landscapes a charming little Diaz in pastel, "The Fagot Gatherer, Fontainebleau," only 6 3/4 by 9 inches, but every inch handsome, appears in the upper gallery, while on one panel of the lower gallery hang three Corots of moderate dimensions, "La Chaumière aux Sureau, Normandie," "Clairière" and "A Road in the Forest, Ville d'Avray." Daubigny, Dupré, Mauve, Rico, Thaulow, Ziem, Detaille, Neuhuys, Miralles, Knight and Vibert are among the painters whose canvases add to the variety of the exhibition.

seven feet high and seventy-five feet in circumference. There is to be a simple granite pedestal three feet high. The bronze will rise above this twelve feet, making the total height about twenty-two feet above the surrounding ground level.

Some of the smaller trees in this section of the park are to be cut away, leaving the larger trees farther back from the two streets to serve as a fitting background. This work will be done under the general supervision of the Shade Tree Commission, which has charge of all the city parks.

For fifteen years, up to recently, Mr. Rhind was a resident of New Jersey. He has made himself familiar with the Revolutionary history of the State and from that history has borrowed an incident which he has taken as the basic idea of the Washington memorial.

"It occurred to me," he says, "that if a design for a Washington memorial could associate in composition and general attitude an incident connected with the Revolutionary campaign in the Jerseys it would give a double interest for a statue intended for Newark."

Consequently, after digging up the historical records in Trenton and other places and with the natural desire to evolve an original conception for such a glorious subject, I choose the time when the commander-in-chief of the continental armies had about completed his campaign, and I have shown him supposedly at the last camp at Rocky Hill.

"He stands on a slight elevation, to enable him to see the faces of his troop-

MEMORIAL HERE

Contract for George Washington Statue Is Given to Well Known New York Sculptor.

A UNIQUE EQUESTRIAN IDEA

The Sculptural Picture Will Recall an Incident of the Later Campaign in the Jerseys.

In his studio at 208 East Twentieth street, Manhattan, J. Massey Rhind, one of the best known sculptors in America, has completed a sketch model of the memorial to George Washington, which is to be erected in Washington Park, this city, under the will of Amos H. Van Horn. The model has been accepted by a special committee consisting of Supreme Court Justices Francis J. Swayze and Charles W. Parker, former Mayor Henry M. Doremus, George R. Howe and Colonel Richard F. Stevens. This committee was selected by the Van Horn executors, Ralph E. Lum, William H. Ammerman and John Martenis, who have signed a contract with Mr. Rhind.

This is the second contract which has been given out for public memorials to be built in Newark through the generosity of Mr. Van Horn. The heroic-size figure of Lincoln, by Gutzon Borglum, which is to stand in front of the Courthouse, was cast in the bronze last Friday in the foundry of the Gorham Company, at Providence.

The third and last of the memorials, one in honor of the soldiers and sailors of the Civil War, has not yet been designed, nor has any definite decision been reached as to who shall do the work or where the memorial shall be located. It has been announced that the sum available for the soldiers and sailors' would be about \$100,000, but it now appears the fund will amount to more than that. The Lincoln and the Washington are to cost \$25,000 each.

Like the Lincoln, the memorial to Washington will represent something distinctly original in idea. Purely and simply as an art proposition it is unique, in that it is an equestrian statue with the rider dismounted. Thus right from the start the sculptor determined to get away from the conventions and in elaborating his idea he will maintain this dominant note of independence.

To design an equestrian statue with the rider dismounted was as easy as it was for Columbus to carry out his little experiment with the equilibrium of the egg. Yet the Columbuses are not likely to be found in the camp of the "standpatters" in matters of art and discovery. Mr. Rhind has read himself out of that camp, or at least has refused to be bound by the punctilios of its discipline, and like Mr. Borglum has done much to blaze the way toward an independent order of things in American sculpture.

With others who realize that the world and its arts grow better as time passes, he believes in observing the spirit rather than the traditions; in presenting something for the future, rather than yielding to the servile spirit of imitation of the past. And so he is producing a Washington which to him is typical of the inspiration the character of the Father of His Country has for his fellow citizens, not merely Washington the historical figure.

It is probable that in the finished work the design of the memorial as shown in the sketch model will be changed in several particulars. The monument is to stand in the southeast corner of the park, facing the intersection of Broad street and Washington place. The present intention is to have it on a mound about

LESLIE D. WARD PICTURES ON VIEW

N. Y. Times
Barbizon Group of Painters Represented in Charming Collection at American Galleries.

VARIETY IN THE COROTS

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There is a picture by Gerome, "On Guard," which strikes a note of realism. There is the best of the collection.

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SKETCH MODEL OF
WASHINGTON MONUMENT
OF WHICH THE FINAL WILL BE
A VARIATION

See Call Jan 11/11

(Continued From Page 1.)

ers and to speak to them a few words of advice before leaving on his ride to New York to learn why the British had really vacated.

"This gave an opportunity for an original and decorative group. Instead of the rider on his horse, as we have seen him so many times, it has made it possible to preserve his elegant, dignified figure as the all-important part of the composition, while the horse pawing restlessly in the rear makes a valuable accessory, adding much in a decorative sense. You may put this in your own words, if you choose. You have asked me to explain my idea, and there you have it. This idea, I may say, is only suggested in the sketch model. The work will be modeled in two different sizes before being cast in bronze."

In order that he may have an opportunity to study the technical detail, Mr. Rhind is having an expert make a mili-

tary costume for an ideal figure. The costume will follow carefully an interesting description given by General Washington in a letter ordering from a French tailor the suit of clothes he wore in his triumphal march through the Jerseys. The large military cloak he threw about him will afford an opportunity to dignify the sculptural picture with an impressive touch.

In his talk to his men at Rocky Hill, Washington told them not to make too much of their services for their country. Others, he said, would have done the same with the same opportunity, and it would be the part of modesty to let their deeds speak for themselves.

Washington was one of the most accomplished horsemen of his time. He was a believer in thoroughbreds, and according to one of his letters, written at about the time of the incident depicted in the memorial, he rode a horse sixteen hands high. He himself stood

about six feet two, with a frame athletic and well proportioned.

All these facts are reasons why a sculptor should find in such a subject a rare opportunity.

"I am going to try to make this the best work I have ever produced," says Mr. Rhind. "I am looking forward with a great deal of pride and enjoyment to the development of it in all its different stages."

Under the contract he does not have to have the memorial completed until July, 1912. It is likely, however, that it will be ready before that time.

Mr. Rhind comes naturally by his abilities as an artist, being a son of a distinguished Scotch sculptor, John Rhind. He got his earliest ideas of art in his father's studio and also studied in London and Paris. He is a medallist of the Royal Academy and received a gold medal at the Louisiana Purchase Exhibition.

Some of the most familiar examples of his work are the bronze doors on old Trinity Church, New York, a contract won in competition; the Stephen Girard in front of the City Hall in Philadelphia; the Colonel Colt statue in Hartford; a large decorative fountain at Georgian Court, Lakewood, as well as decorations on big courthouses recently built in various parts of the country, and all of the decorative work on Grant's Tomb, in New York.

He has been selected as the sculptor for the Peter Stuyvesant statue to be erected by popular subscription in Bergen Square, Jersey City, and is now building an interesting seated figure of Andrew Carnegie, to be placed in a large hall in the Carnegie Institute in Pittsburgh. Mr. Carnegie has been having frequent sittings at the sculptor's studio, and the figure is drawing well on toward completion. A request has been made for a replica to be sent abroad, Mr. Carnegie having declined to take the time to sit for another statue.

Design for Washington Monument

PLANNING SETTING FOR NEW LINCOLN STATUE

News Jan. 11.

Plans for the rearrangement of the triangular park in front of the courthouse, to permit an artistic placing of the statue of Abraham Lincoln by Gutzon Borglum, were discussed this afternoon at the office of the Shade Tree Commission.

The feature of the discussion was a plaster model made by Mr. Borglum representing his idea of the alterations that will give the best setting to his work. Mr. Borglum was represented by his secretary, Charles Barnett. Others present were President James A. Berry, of the commission; Secretary Carl Bannwart, Ernest F. Guilbert, supervising architect of the school board; Cass Gilbert, architect of the courthouse, and Harold A. Caparn, landscape architect for the Shade Tree Commission.

The design contemplates the use of the sidewalk space on the north side for park purposes and the diversion of foot traffic to two passages of about twenty feet wide on either side of the statue in the centre of the parkway. Back of the statue it is proposed to set tall box trees. On the south side it is proposed to extend the walk into the street to give an area for grass, but the members of the commission opposed this.

The statue being in bronze will be ready probably within a month.

Star. Jan. 11. 1911 WARD TREASURES SOLD AT AUCTION

Late Prudential Chief's Collection of Paintings Disposed of for \$153,285.

A large audience faced Thomas E. Kirby in Mendelssohn Hall, New York, last night when, on behalf of the American Art Association, he began the auction of the art collection of the late Dr. Leslie D. Ward, who was vice-president of the Prudential Insurance Company, in the second important picture auction of the year. But the buyers among them only paid him \$153,285 for the seventy-two paintings and water colors of Dr. Ward's collection. The buyers with free purses wanted Schreyers, Van Marckes and Israels. Schreyer's "Arab Chief and Escort," one of the three by this painter in the collection, fetched the highest figure of the evening, \$11,600. It was bought in the name of an agent.

Of the Van Marckes, also three in number, the tallest price was brought by the "Entrance to Pasture," the painting with the black cow, which fell at \$10,000. A like sum was paid for the larger of the two canvasses by Israels, "Le Vieux Scribe." The next highest figure of the sale was paid for Dupre's "Cattle at the Pool," \$7,000, by dealers who sometimes buy for the brother of the President, Charles P. Taft.

Corot's "La Chaumiere Aux Sureaux" was bought by Senator W. A. Clark for \$6,200. Of the pictures that went at less than \$500 which had attracted some attention Alfred Stevens's "Marine" brought \$410, as did Frederic Remington's "Waiting for His Master."

"COWS IN THE PASTURE" BY E. VAN MARCKE News Jan. 14, 1911 The Ward Pictures

The famous collection of paintings gathered together by the late Dr. Leslie D. Ward was on exhibition in the American Art Galleries, Madison square, south, New York City, during the past week. The galleries are open from 10 until 6 every day. There was a special evening exhibition on Thursday from 8 to 10 P. M. The collection was sold on Friday evening of this week at Mendelssohn Hall, Fortieth street, east of Broadway.

There were seventy-two pictures in this collection, six of them being water colors and one a pastel. The rest are oil paintings. They were gathered together almost exclusively during the last twelve or fifteen years. The date of purchase appears, in most instances, in the catalogue, and from this informing document one learns that 1903 was the most industrious of Dr. Ward's years as a collector. As early as 1899 he had purchased a Vibert, an Alfred Stevens, a Mesdag, a Meissonier, a Schenck, a Mauve, a Ridgway Knight, a Clays, a Martin Rico, a Fritz Thaulow, a Schreyer, a Ziem and Rosa Bonheur's "Percheron." Upon that foundation he built his collection. Perhaps he showed no finer artistic appreciation after his esthetic judgment was matured than when he bought the Alfred Stevens "Marine." Seascapes by this artist are almost as rare as those of John H. Twachtman. They were both admirable painters, handling salt water as artistically as their more usual subjects.

Several pictures, it is noted in the catalogue, were in the William T. Evans collection in 1900, notably a landscape by Alexander H. Wyant—a very interesting Wyant, too—John Bunyan Bristol's "Old Wooden Bridge," and an early J. Francis Murphy. These are the principal American paintings in the exhibition. Wyant and Murphy uphold the American tradition very satisfactorily in the company of the French and Dutch painters, whose vogue was at its height when this collection was assembled, Corot being excepted.

The chief French and Dutch pictures were secured in 1903, while Mr. Ward was abroad. Most of them were purchased from Tedesco Freres and Boussod, Valloin & Co. They include three Corots, none of them very large, Detaille's "French Infantry Soldier," two Daubignys, a Diaz, a Dupre—a second Dupre was secured five years later—and representatives of the work of Troyon, Fromentin, Van Marcke, Jacque, Schreyer, Israels, Harpignies, Mesdag and Jules Breton. Other dealers through whom canvases were secured are Franz Buffa and

gen, The Hague; M. Goldschmidt & Co., Frankfurt; M. Knoedler & Co., Arthur Tooth & Sons, and William Schaus, New York, and Georges Petit, Paris. The names of the dealers have their importance as proving the genuineness of the attributions, a regrettable necessity in a day of many spurious canvases.

If quantity counts, J. B. C. Corot, Emile von Marcke and Adolf Schreyer were Mr. Ward's favorite painters. Each of them is represented by three canvases. It is quite possible that the verdict of the majority will indicate the supreme popularity of Van Marcke's "Entrance to Pasture," No. 70, a scene "impregnated with the serenity and wholesomeness of pastoral life," as the writer of the catalogue remarks. The composition is good, the cattle are well drawn, the light of the hour is suggested—if the painter had

been born fifty years later he would have reproduced it more faithfully. While it is best of the three, the two others are first-rate Van Marckes. His daughter, Mme. Marie Dieterle, has a picture of "Cattle in the Meadows." Troyon's "A White and Red Ox," with the sun in its eyes—do all pasture lots lie to the east?—is a good ox, moving along in ox-line manner, but its "pelt"—the catalogue's word, not ours—is not as lifelike as that of Van Marcke's "Red Cow." Rosa Bonheur doesn't look very great in this company of animal painters. Charles Jacque's "Bergerie" is a picture of sheep in a fold. Bovgard shows animals in his "Interior of a Stable"—why paint such a subject? Daubigny's little donkey is a joy.

Then there is "A Setter" by Rosseau, a tigress and cubs in Gerome's "On Guard," Josef Israels is "seen through" "An Old Man Feeding a Cat," and Frederic Remington through a ranch scene with horses.

But there will be those, including the present writer, who find most satisfaction in the largest of the three Corot landscapes, while others will choose the larger Israels. "Le Vieux Scribe," No. 71. Here Israels is at his best. It is a picture of an old man writing at a table. With his left hand he holds his scroll of parchment wide open; with the other he writes. There is characterization in the face of the "old Rabbi," whose nationality and vocation can hardly be mistaken. The shape of his head and his intellectual face bewray him. The painter made an effort to bring the light into the room through the adjacent window, illumining with it the old man's face and writing hand. Both of the hands are expressive.

There is a hint of the purple moderns love so well in Corot's "A Road in the Forest, Ville D'Avray," but it is in his "La Chaumiere Aux Sureaux, Normandle"—grown a trifle dark, it is true—that is most characteristic. Here the Frenchman's tenderness and sentiment are blended with his subtleties of treatment

and "Papa's" technique discloses it. It is artistically seen and executed. There are two Clays, he is color as usual.

The Henne is Hennyery. The mass in Dupre's "A Brittany Farm, Isle Adai" is interesting though juicy. Mesdag, pretty. Vibert is human. A. B. Fro, has humor. Schleyer and Fromentin are characteristic anecdotal, but the picturesqueness of the Arab loses its fascination. Ziem's color is red hot; Isa key's is like enamel. Those who like stories in paint will find them here. Bouguereau, the Knights—Ridgway and Aston, pere et fils—Jules Breton and Van Blass are photographic. Detaille is meticulous; Meissonier is detailed.



Prices at the Ward Sale

At the sale of the art collection of the late Dr. Leslie D. Ward, held in Mendelssohn Hall last night, \$153,235 was the sum paid for the seventy-two canvases. Schreyer, Van Marcke, Israels and Dupre commanded the highest figures.

Following is a list of the most important pictures and the prices paid for them:

"Arab Chief and Escort," Schreyer.	\$11,600
"Entrance to Pasture," Van Marcke.	10,000
"Le Vieux Scribe," Israels.	10,000
"The Little Pilferers," Bouguereau.	3,200
"A Gray Day," Wyant.	3,900
"Sundown," Murphy.	2,600
"At Poissy, 'Your Health,'" Ridgway Knight.	1,700
"Jeune Fillie Lisant," Henner.	2,500
"La Chaumiere aux Sureaux, Normandie," Corot.	6,200
"Clairiere," Corot.	5,300
"Road in the Forest Ville D'Avray," Corot.	4,700
"Landscape with River," Daubigny.	2,300
"Fagot Gatherer, Fontainebleau," Diaz.	1,250
"Brittany Farm, Isle Adam," Dupre.	4,000
"Cattle at the Pool," Dupre.	7,000
"A White and Red Ox," Troyon.	2,500
"Arabs Hunting in the Desert," Promentia.	1,750
"Pasture Near Treport," Van Marcke.	4,100
"Young Arab—'La Halte,'" Fromentin.	1,350
"Auberge de l'Ecu de France," Isabey.	2,600
"Le Scheldt, Lillo, Pres d'Anvers," Clays.	1,100
"Venice Canal," Rico.	1,300
"Bergerie," Jacque.	5,100
"Cattle in the Meadows," Marie Dieterle.	1,600
"The Discovered Hiding Place," Vibert.	2,800
"Light Infantry Soldier," Betaille.	2,200
"The Argument," Charles Meissonier.	1,400
"L'Abreuvoir," Schreyer.	5,400
"Divided Interest," Neuhuys.	2,700
"Old Man Feeding a Cat," Israels.	5,000
"Cathedral of St. Mark, Venice," Thaulow.	1,300
"A Red Cow," Van Marcke.	4,200
"By the Sea Shore," Harpignies.	2,200
"Arabian Cavalry Charge," Schreyer.	6,900
"Unloading the Fishing Boat," Mesday.	1,050
"Springtime," Breton.	3,600
"Gossips—On the Footbridge," Ridgway Knight.	1,100
"On Guard" (Tigress and Cubs), Gerome.	2,150
"Venice, Early Morning," Ziem.	3,600



"THE ARGUMENT."
BY J. C. MEISSONIER.

Reproduced by Courtesy of the American Art Galleries.

DR. WARD'S PAINTINGS SOLD AT AUCTION

**Fair Prices Realized—Mr. Michael's
Purchaser—Closing Out Estate
Holdings.**

The sale of paintings collected by the late Dr. Leslie D. Ward, held in New York on Friday night, realized \$152,255. There were seventy-two in all. As near as could be estimated, Dr. Ward paid about \$150,000 for his pictures, and under all the conditions the sale was regarded as a good one. The times are not propitious for high prices and the French school, which was so largely represented, has no longer its old popularity. The picture which sold at the highest price was the fine Schreyer "Arab Chief and His Escort," which brought \$11,000. The "Entrance to the Pasture," by Von Marcke, brought \$10,000. The "Scribe," by Israels, which is well-remembered by Newarkers who saw it in a loan exhibition here, also brought \$10,000. It is unpleasant to many, but of very high artistic quality. A typical, but unattractive, Corot, "La Chaumiere aux Lureaux Normandie," was purchased by Senator Clark, of Montana, who has a great collection of paintings, for \$6,200. Two paintings by Rosa Bonheur brought only \$500 and \$750. Both were inferior.

Mr. Oscar Michael, of this city, bought one of the notable pictures of the sale, "An Arab Cavalry Charge," by Schreyer, paying \$8,000. It is an excellent example. He also bought a "Fisher Girls," by Jose Miralles, for the very low price of \$125, and "A Settler," by Percival Rosseau, for \$25. Mr. J. B. Woolsey, brother-in-law of Dr. Ward, bought a water color, "French Hounds," by Dr. Penne, for \$40.

A painting by Jerome, of a tigress watching her cubs drinking from a stream, with mountains in the background, called "On Guard," which was much admired when exhibited in Newark, sold for \$2,150. Many of the pictures were purchased by dealers and that was taken as evidence that the prices were low.

The sale was by the executors of Dr. Ward's estate, the Messrs. Edgar B. and Jacob E. Ward and the Fidelity Trust Company. The heirs to the estate are Dr. Ward's son Leslie, who lives in England, and his grand-daughter, an infant. The executors had no choice except to dispose of the property. They are endeavoring to dispose of Dr. Ward's country place at Madison, valued at \$500,000, and his residence in this city, valued at \$75,000, but have not yet succeeded.

J. Massay Rhind, the sculptor who has been selected for the Washington memorial which is to be erected here under the will of the late Amos H. Van Horn, had the good fortune in his student days to come under the direct personal influence of the famous painter, Sir Frederick Leighton.

"By example, even more than by precept," says Mr. Rhind, "I was impressed by this master with the fact that hard, persistent work is essential to success in art as well as in every other worthy line of endeavor. Those who did not know him were apt to look upon him as one who was 'made' by the patronage of the aristocracy and who accomplished by brilliant strokes what others gained only by years of patient effort. As a matter of fact, he worked harder than any of the rest of us. Had there been a 'royal road' he could have trodden it. I remember the Prince of Wales, afterward Edward VII., sent to him one morning an invitation for the afternoon. As every Briton knows, not to accept such an invitation is the next thing to sacrilege. Sir Frederick was the first man I ever saw mortified at the opportunity to be the guest of a prince. He had work on hand.

"I shall tell him," he said, half to us in his studio and half thinking out loud, "that I appreciate the honor, but can not accept."

"He was one of the few men who would have dared thus to risk the loss of the favor of a future sovereign. But it was this unswerving devotion to professional duty that made him worthy of that favor, and the Prince, who knew him, must have understood."

repeated to-night.

"Art: Its Nature and Function," was the title of a lecture delivered yesterday afternoon by Dr. H. Huebsch in Berkeley Hall. The discourse was the first of a series of six to be given by Mr. Huebsch under the patronage of a number of Newark women. The proceeds will be devoted to a local charity. The patronesses are Mrs. Morris G. Alexander, Mrs. Elmar Eckhouse, Mrs. Solomon Foster, Mrs. Henry Hahn, Mrs. Martin Goldsmith, Mrs. Simon Hahn, Mrs. Morris Hirsch, Mrs. Max Hertz, Mrs. David Holzner, Mrs. Isidore Kaufherr, Mrs. Nathaniel King, Mrs. William Lehman, Mrs. William Longfelder, Mrs. Abraham Metzger, Mrs. Oscar Roth, Mrs. Abraham Rothschild, Miss Mabel Rothschild, Mrs. Selig Scheuer, Mrs. Louis Schlesinger, Mrs. David Schwabacher, Mrs. Carrie Stern, Mrs. Samuel R. Walter, Mrs. Nathan Weinberg and Miss Alemla Strauss.

TOWN ART BODY NOW DISBANDED

Workers for "Montclair Beautiful" Decide to Form New Organization in Future.

TO ADOPT DIFFERENT PLAN

The twenty-five members of the Montclair Municipal Art Commission of Montclair met in the parlors of the Montclair Club last night and passed resolutions to disband as an organization. It had been proposed to change the association somewhat and to continue it on broader lines, that is, to make the commission membership a more representative one of all classes of Montclair society.

In the opinion of the majority of the commissioners this end could be best attained by doing away with the commission entirely and then at some future date organizing a new association. The objects for which the commission was formed, it was asserted, were just as essential now as they were three years ago, when the body was brought into existence. It was acknowledged, however, that it had failed in accomplishing what it had set out to do and that perhaps if continued it would again fail.

The commission was organized in April, 1903, at the annual meeting of the Montclair Civic Association. Its avowed object was the beautifying of Montclair. It was stated that the town was naturally one of the most beautiful in the United States and that hundreds of the residents had done much to enhance the natural features, especially in certain sections, but that no general plan had been followed, the result being that there was room for much improvement.

Under the direction of the commission a landscape architect, John Nolan, of Boston, was employed to evolve a general plan which was to be incorporated into a law whereby public improvements could be more systematically carried on and every improvement made with a view of benefit to the whole town, and not to a section only. A bill was drawn up under the direction of the commission which was introduced in Trenton and became a law. This provide that towns desiring to do so might establish an official art commission, and this body, when formed by a referendum to the people, should have the direction of all roads, parks, public buildings, etc. A special election was held last May and the project was defeated.

The commission during its three years of life expended several thousand dollars for the experts, book and legislation. This sum was practically all given by the commission members themselves.

It was because of the efforts the commission was making to beautify Montclair that Mr. Evans made a gift of \$60,000 worth of paintings to the town and Mrs. Henry Lang gave \$50,000 for the erection of a museum and art gallery in which to house the treasures. These gifts will be utilized, however. The Evans collection is now placed in the auditorium of the Hillside Grammar School and the museum and art gallery will be erected soon. A new body, known as the Montclair Art Association, has been formed, which will have jurisdiction over the museum and its treasures.

Thirty Selected Paintings at Macbeth's

News Feb 11, 1911

He who would be thought well of by his time must keep pace with it. So one realizes when he enters the Macbeth Gallery, where thirty pictures by thirty well-known American artists are on exhibition. If William Macbeth had any envy in his genial Scotch nature he might be suspected of trying to outshine the exhibition with which the Newark Museum Association made its official bow at the Public Library last winter, and that, by the way, was about the most comprehensive exhibition of the season in or out of New York.

But Mr. Macbeth's generosity of heart acquits him of the charge. He has brought together a selected exhibition of wide variety, ranging from Blakelock to Chauncey Ryder, from George De Forest Brush to Richard Miller, from Luis Mora to Arthur B. Davis. The exhibition is well chosen and well hung, a point upon which too little insistence is often made.

One advantage of such an exhibition is the chance it offers to locate painters more or less definitely in groups and to notice those whose work stands out independently, proclaiming the artist's originality. It takes only half an eye to see that Henry Ranger impressed himself more or less indelibly upon his sometime pupils, Charles H. Davis, Paul Dougherty and Ballard Williams, or that George Luks and Robert Henri hit the line hard, hand in hand, in much the same virile, devil-may-care spirit.

But while there are these collocations there are also dislocations, and individual craftsmen come tumbling out of the catalogue, one by one. Turner affected no one else as he influenced Gedney Bunce, for instance. Excellent draftsman that he is, no one else colors the spaces between the lines with the rich reminiscences of Italian color or spreads over the surface the same quality that Brush chases along the golden path to success. Arthur B. Davis mounts the Silvered Heights alone, a solitary dreamer of dreams in a world of realists, distinguished from the disciples of Zezanne by his intelligence and technique. How much the Post-Impressionists might learn from Davies! If he spells out his syllables in a personal way that one sometimes understands and oftener enjoys without understanding, is the gift any the less?

The photographic Symons catches the appearance of a thing—one thing only—and holds it fast, though the air—and the color—is cold enough to freeze his fingers. Ben Foster's winding brooks lie upon the meadows like fat, silvery snakes in the grass. Luis Mora is clever in too many ways to be pinned down—more's the pity—the pun is unintentional. Groll has monopolized the deserts of Arizona and staked them out in academic claims. J. Francis Murphy belongs professionally in the Land of Steady Habits, where pictures grow for which there is no criticism.

Looking for the distinctive thing, all these are passed by. One lingers longer before C. W. Hawthorne's "Fisher Boy," as interesting as most other Hawthorne canvases, which is saying a great deal; hesitates over Charles Melville Dewey's "Springtime," a bright, fresh canvas full of the feeling of the season; thinks seriously about the children of the poor when he sees Jerome Myers's picture of "The Bread Sellers;" takes a genuine delight in Chauncey Ryder's "The Maker of Magic;" wishes J. Alden Weir were represented by a more important canvas, and settles down, at last, in front of Richard Miller's "In the Shadow," which, having its faults, has superb passages of good paint.

Mr. Miller seems to be the only artist of all this company, except Mr. Weir, who realizes that Claude Monet lived and that there has been a revolution in painting. There is one other who was once familiar with the fact, but he found the art of the Luministes so easy, so he said, that he turned aside for more serious work. Dear man! He's a clever Hop-o'-My-Thumb! The kernels of corn, marking the way out of the forest, lay before him and he saw them not.

"And some of him lived; but the most of him died:

Even as you and I."

Mr. Macbeth has done a good service in bringing these pictures together, for they enable us to see what well-known American painters have done and left undone. Almost every one of these artists is fairly

one is ever really harmed by having his work hung in a comparative show. Good pictures will always hang well together. No one can live long on a false reputation. If it is a bubble it may well be pricked; the sooner the better. Those who are wise are glad to discover whether the girth with which they have measured themselves is true or false.

Here is a misfortune. The painter is apt to be too much of a specialist and to lack the trained intelligence that would come in handy—also the refined taste. He is seldom qualified to find the rung by which to climb a step higher up the ladder. If he can hold his own with his fellows, he, too often, thinks he is doing well enough. And, too often, he fails to realize that there is a ladder up which all the great painters have climbed: that, to be judged fairly, each man must be viewed upon the rung where he stood.

When the present writer is told that earlier painters used bitumen to secure the positive effects of old paintings which are lost by the men who reproduce the effects of diffused luminosity, he pleads that he has come from Missouri and asks to be shown. Until then he will count this luminosity a goal the men lower down the ladder would have grasped very eagerly if they could have done so.

Like the older operas, the older pictures are a sort of continuous concert of arias and recitatives strung together on some thread of a plot. To return to this after the short melodic phrase has been mastered and diffused through the opera is quite as impossible as to turn back from the intricate color harmonies of the painters whose spirit is contemporary. To the present writer the glory of painting is the juxtaposition of color and his criticism of the older work concerns its incompleteness rather than anything else. But the juxtaposition of color might be commented upon to very great length. For while, from a small viewpoint, it concerns color alone, from a broader stance, it affects arrangement and composition and the whole pictorial faculty.

Of stark realism there may easily be too much. Mere rescripts of life, unlit by imagination, are unsatisfying. But imagination, as is written in another column, is often misconceived. The real modern movement is falsely stigmatized realism: it is complete painting of the artist's ideal, vision or fancy as the case may be. Good painting, of course, can never atone for a vacant mind; but the artist with "something to say" expresses himself better as his technical power to explain himself improves.

Call Feb 12 1911
At the sale of the late Dr. Ward's paintings a number of purchases were made by agents and dealers, and the true destination of the pictures was not known to the public. It has since been learned that ex-Governor Franklin Murphy was an extensive purchaser, through agents. The pictures credited to him are a water-color, by Paul Blondeau, a washerwoman beside a lake in France, which sold for \$150; a painting of a mustang, by Frederick Remington, called "Waiting for His Master," for \$415; "Calm on the Scheldt," by Jean Paul Clays, \$500; "L'Abrenvoir," a fine painting of Arabs at watering place in the desert, by Adolph Schreyer, \$5,400; "Springtime," by Jules Breton, a picture of a peasant girl working in a garden, \$8,000; a Percheron horse, by Rosa Bonheur, \$750; "Venice in the Early Morning," by Felix Zeim, \$3,000, and most notable of all, Emile Von Marcke's "Entrance to Pasture," a remarkable work of a great artist, the price being \$10,000. Mr. Murphy has a number of fine paintings in his home on Broad street, but, presumably, will make changes to accommodate his new purchases, and no doubt remove some of the works to his new country home near Mendham.

Call March 5 1911
An exhibition that will richly deserve the only encouragement its promoters ask, that of large attendance, will be opened at the Newark Free Public Library a week hence, by the New Jersey Chapter, Institute of American Architects. The display will include perspectives in line and in water color of structures built recently, in process of building or proposed, and the whole aim is to stimulate architects to do better work and to get the people to appreciate better architecture. Newark sadly needs educational work of this sort. Prospective builders have in the past been too indifferent to the wisdom of erecting well ventilated, well lighted structures with attractive exteriors, and the architects have been too ready to cater to this indifference. Marked advances have been shown in the last ten years in the style and general character of the new homes and in business and public buildings, but there are amazing lapses to crude work now and then, and the architects can make themselves a power in bringing about a more widespread improvement.

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SCHOOL ART EXHIBITED.
An exhibition of public school art and handicraft at the Free Public Library is attracting many persons. Miss Isabel Struble, supervisor of art in the schools, with a number of assistants, is in charge. The exhibition opened Saturday, when 300 persons viewed the work. It embraces all the work in the various school grades. The work will be on display each day, excepting Sunday, from 2 until 6 o'clock in the evening, until March 13.

EXHIBIT AT COLUMBIA

Development of Penmanship from Ancient to Modern Days

Shown by Specimens.

News Feb 10, 1911

DISKS OF NEBUCHADNEZZAR

Special Dispatch to the EVENING NEWS.
NEW YORK, Feb. 10.—A rare exhibition of material illustrating the historical development of penmanship, is at present being held in the educational museum at Teachers College, Columbia University, and will continue until March 30. The museum is open daily to the public, except on Sundays and legal holidays, from 9 to 12:30, and from 2 to 5. On Saturdays it closes at noon.
The exhibit consists of handwriting of various periods, including Babylonian cylinders and disks, manuscripts of various dates on vellum, parchment and paper, and rare books upon the teaching of calligraphy. It includes a complete collection of copybooks arranged chronologically, a feature that is of interest to all who have ever used the old-time copybook, as well as to students of the progress of penmanship. The exhibit has been taken largely from the famous Plimpton collection, which includes many rare manuscripts.
There are twenty exhibition cases tracing the chronological order of the development of the art of writing. The first two of these illustrate the early stages of writing as found in the Babylonian cylinders and disks, dating from about 2500 B. C. to about 500 B. C., and in some primitive Egyptian papyrus. There are also several manuscripts in Hebrew, a fragment of the original Samaritan Pentateuch, and an early manuscript of the homilies of Johannes Chrysostomus. Case three contains many of the best known books on the teaching of penmanship. Cases four to seven contain some of the works of the famous English writing masters, including Colonel John Ayres, George Bickham, John Bland, Joseph Champlon and Richard Gething. Case eight is devoted to the earliest specimens of German penmanship, including a manuscript of seven pages vellum, written by Stroebel, and dated 1550; one by Valentin Lohn-gott, 1609, and works by Johann Friedrich Stapsen and other famous Teutonic penmen. Several finely engraved specimens of Dutch, German and Latin hands, printed in the seventeenth and eighteenth centuries, are exhibited. Case nine treats of French and Belgian calligraphy, of which the most interesting work is doubtless a little manuscript by Innocent Ringhieri, whose book was the first to be published with characters printed to imitate writing. Case ten contains the Italian manuscripts, including what was probably the first work ever printed on the subject, in 1514. The remaining ten cases deal with Spanish, Portuguese, Dutch and American calligraphy. The American portion of the collection contains practically all the writing and copy books published in the United States, beginning with a manuscript dated 1800.
The Columbia University Station of the United States Aeronautical Reserve has decided to give an exhibition of models and pictures of aeroplanes in the near future. The models and pictures will be loaned by the New York station of the reserve, which is the headquarters of the movement.
The exhibition will be open for a week, or perhaps more, depending on the at-

tendance and the way in which it is received. Lieutenant Fickel, U. S. A., will lecture at the exhibit. Lieutenant Fickel, who is the officer who, at the Harvard-Boston meet last fall, was detailed to go up in an aeroplane with a rifle, to try out the aeroplane as an offensive machine in war instead of a scouting device, will tell what he thinks of the aeroplane as an instrument of war.
The glider, which the Columbia station hopes to compete with in the coming meet at Boston this spring, is under process of construction by the engineering students of the university and will soon be complete.



imitation of Robert Henri, on the one hand, and the Impressionists, on the other. While the method of low relief, used by Luca della Robbia, is quite characteristic of the New Movement, which aims "to secure the expression and play of life," witness Tarbell, Hassam, Wier, Miller and others.

Painting, however, has been troubled by many other problems, that this division requires more thought than we have been able to give it and we do not press the application too hard at the present writing. Let it be tossed out simply as a suggestion.

But if one were to choose Mr. Tarbell, Mr. Redfield and Mr. M. as the representatives of the movement in contemporary painting,

it is wrong and a thoughtless shake the painters through these sieves help us to get our bearings. But it be left for another day, as the matter at hand.

Music Notes

In Local Galleries

Views.

18 Feb. 11

We have often wondered that, having so capable a gallery at hand, Mr. Keer did not keep it hung through the winter season with good pictures. Certainly, there is interest enough in painting in this prosperous burg, and the select, adjacent suburbs, to create an immediate audience. Whatever apathy there may be throughout this county in esthetic matters is due very largely, in our opinion, to lack of opportunity, for when the public displays of art are considered, their accessibility and the hours in which the galleries are open, it is apparent that busy men have few nicks of time that they can employ lingering over exhibitions.

But Mr. Keer has become an admirer of American paintings, and he has hastened to put this appreciation into use. His gallery is now filled with paintings by contemporary artists, many of whom have their homes in the city's environs, while others are well known to local picture lovers. He has shown professional judgment in keeping the number of pictures down; the walls are not crowded.

Of the painters who have been longest before the public eye, Henry R. Poore hails from Orange, and F. Ballard Williams has built himself a house at Glen Ridge. George Alfred Williams, representing the younger generation, registers from Summit; C. W. Hawthorne has sojourned in Nutley when he was not in Italy, Provincetown or Bermuda, and F. J. Waugh maintains the Montclair traditions established by the Innesses. Charles Warren Eaton, Sidney Dale Shaw, Daniel Garber and D. Putnam Brinley have flocked hither from afar with the rising tide of national approval of progressive New Jersey.

The young men make their older colleagues look to their laurels. Has not Dan Garber been a prize-winner at both the Corcoran and Pennsylvania Academy exhibitions? What more can you ask a young landscapist to do in two months? George Alfred Williams is seen, now and then, at the Montross citadel of good painting, while Putnam Brinley scored a genuine success at his first one-man show in the Madison Art Gallery less than a year ago.

"Just what you miss as a rule in the work of the younger landscapists, the sense of beauty," Mr. Huneker was saying the other day, "is present" in a picture shown in Philadelphia, "which means something else besides a complicated ovalesque." It is present, too, in the work of these younger men, and the older painters will pardon us if particular mention is made of this newer work. Garber, Shaw, Brinley and Williams do not miss it, and their decorations are more than handsome, for there is a note of poetry, of idealism, of emotion in each one. They were fortunate to escape the influence both of the realist and the Parisian supermen.

Their motifs may not be elemental. They may lack the vigor and red blood upon which the Captain Bobadils and other Drawcansirs pride themselves; but they have snared beauty without drawing prettiness into the net.

Sidney Dale Shaw is represented by a city landscape that would add much to the show at the library. To get Brinley's range his "Old-fashioned Garden" lying in broiling sunlight should be compared with his snow scene at the other end of Broad street. The simpler harmonies of George Alfred Williams's work are very discreet and captivating to the eye. Being used to Garber's larger scaled canvases, his "Orchard Hill" seems but a fragment, but it is good and rather unusual Garber.

The other Mr. Williams still pays homage to Barbizon. Mr. Hawthorne's "Girl

and Jug" is a characteristic bit of his very personal and usually delightful figure painting. Mr. Symons lays great stress on linear design and well-wrought patterns—the snow in his foreground will catch your eye. Mr. Eaton's pines are stately—had he read "My Trees?"

The place is like a haunt of prayer
Where young trees stand like acolytes.
You kissed me and their veins aware
Went singing with my heart's swift flights—
Their whispered breathing blessed me there.

The place is like a hidden shrine,
Where somber trees stand ministrant
And when our farewells, like spilled wine,
Stained red our lips with thirst apart,
Their pity murmured peace divine.

The place is hushed to dim, sweet sleep,
Where guardian trees stand sword-
afire;
And when my tired heart shall creep
Into its rest, I know the same
Unbending trees still watch will keep.
M. O. W.

May Mr. Keer live long and arrange many more such exhibitions.

Pennsylvania Academy News

Feb 25 1911

When it is possible to make an exhibition of 375 paintings and 150 sculptures of such quality that at least 100 of the artists represented deserve some sort of a favorable mention, the art of a country must be taken seriously, and it is foolish to shed any tears over its decadence. This is the impressive fact of the 106th annual exhibition of the Pennsylvania Academy of Fine Arts, continuing until March 26. It seems sometimes as if we were surrounded by so much art of such excellent quality that we become unappreciative; and certainly we are unappreciative—whether for this reason or some other: so unappreciative, in fact, that any expression of hearty enthusiasm has to run the gauntlet of cynicism.

It is a grievous misfortune that the work of very mediocre foreign painters should have been forced up to the absurd prices that have prevailed, creating very false standards of values and persuading the undiscerning, who are influenced by dealers' and auction-room prices, that it was the real thing in art. Some day, it is safe to predict, there will be a slump in the price of muddy Dutch paint and the picture market will return to a juster scale of values.

We went to Philadelphia with this complaint echoing in our ears: There is too much influence of a certain painted and his school about the Washington, Pittsburg and Philadelphia shows. We return, still preferring other manners of painting to the method he represents, yet urging New York to employ him, if he is responsible for these three great events in our art life. We bespeak the use of our local gallery for those who arranged this exhibition whenever they care to reproduce it here in dimensions suited to the wall space.

This much in reply to criticism we had thought might have a better *raison d'être*. Now, in fairness to others, let it be recorded that W. L. Metcalf, Adolph Borie and Charles Grafly hung this exhibition.

The Prizes.

The Temple Gold Medal, awarded to the best picture exhibited, irrespective of subject, was given to Richard E. Miller, of whose work we have spoken on two occasions; when the Giverney quartet exhibited in the Madison Art Gallery and in noticing the thirty selected paintings recently shown at Macbeth's. His two pictures linger in the memory, proving, by their insistence, that they have the merit of impressiveness. Daniel Garber carried off the Walter Lippincott prize as easily and deservedly as he took his honorable mention—the fourth prize—at the Corcoran gallery. This prize is given to the best painting in oil—all its qualities being considered—by an American citizen.

For the best painting by a resident woman artist, the Mary Smith prize was awarded to Alice Kent Stoddard, whose portrait of Elizabeth Sparhawk-Jones was well worth substantial recognition. That Joseph T. Pearson Jr. deserved the Jennie Sesnan gold medal for the best landscape will be questioned by those who notice J. Alden Weir's "The Spreading Oak," only two canvasses away, but they will not begrudge Pearson a prize. Like the famous Johnnie Walker, he is "going strong" and with this painting he makes a new name among the big landscape painters.

For the best portrait, Edmund C. Tarbell received the Carol H. Beck gold medal. The picture, a portrait of Timothy Dwight, D. D., LL. D., has also been mentioned here. Seen now in a better light it gathers greater commendation. There is a fine, austere severity—the restrained simplicity of New England—about Tarbell's work. It proceeds without the aid of glowing accessories whose momentary appeal tempts judgment to wander astray. Such subjects must be handled with exceptional skill or they will fall flat and Tarbell triumphs sheerly by the excellence of his talent and the intelli-

gence of his industry. His name is a synonym for good paint.

The Ladies.

Having disposed of the prize winners, where shall we begin? Ladies first, please. In gallery A one finds Lydia Field Emmilla Beaux and Alice Mumford. In the south corridor, Alice Stoddard foreshadows her prize with a Portrait of a Little Girl, Susan Watkins displays an old-fashioned person in an old-fashioned dress, characteristically Mrs. Coman shows a woman who has not lost its winning smile.

In gallery B there is the usual Adele Chase portrait. There are some nice things about Elizabeth Nourse's "Mother and Baby"—view it from afar. Elizabeth Paxton has the Paxton manner and more of it. These are forgotten, however, when one reaches Alice Ruggles, whose Girl Reading and The Japanese Print show how much she has been profited by Mr. Tarbell's teaching, who never entered the school of Whangbang—Whistler would have liked these quiet gray harmonies, and the eye that is wearied by glare and glare turns to their humble tranquility for rest. In the central corridor he comes upon Miss Ruggles again, when she is in a more colorful mood. Here is a portrait of a woman against a very antique bronze background. Her hair is gloriously auburn. She holds a string of green jade beads before her eyes.

In gallery F Mary Cassatt is represented by a Woman Reading in a Garden—very good Cassatt, another suggestion of Renoir. Alice Beach Winter's The Little Doll in a green plaid dress, in Gallery G, will hold you for a minute or two, and Caroline Stehlin's arrangement in Blue and White will attract the lovers of Chinese porcelains. Ellen Emmet's picture of little Miss Eleanor Peabody, dressed in white and holding a black cat in her lap, is exceedingly pictorial.

In gallery H Mary Cassatt returns to a more familiar genre. May Wilson Preston's An Arrangement should be snapped up by a department store and used to advertise a January white sale. Alice Kent Stoddard's portrait of Miss Sparhawk-Jones is here. In the north corridor hangs two of Miss Jones's rather confused descriptions of nurse maids and their charges in public parks—more vigorous than beautiful. Emma Eiler's Bath-house from Bluff, in gallery K, caught our eye.

In the rotunda there is Abastenia St. Leger's familiar cast, "A Windy Doorstep." Grace M. Johnson's Calf Stretching is amusingly realistic. Bela L. Pratt's The Dance, from the Boston Opera House, is grace itself, and there are other things, no doubt, from which a hateful timetable separated us.

Those Most Talked About.

There are three men among the exhibitors whose names have been used to conjure with—J. Alden Weir, Frederick Carl Frieseke and Joseph T. Pearson Jr. Their pictures will be more talked of, perhaps, than any others. Weir's because they are universally recognized as first chop; the others because Frieseke astonishes or stuns, as Mr. Hunker has it—while Pearson has not been seen as favorably before.

Several weeks ago it was noted here that Mr. Weir appeals to the spirit and imagination as well as to the eye. Mr. Pearson—and Mr. Garber, too, for that matter—makes this same appeal, which may be felt and cannot be described. We have not felt it, however, before Mr. Pearson's insistent pictures of ducks and geese, brilliant as these canvases are. It is the prize-winning landscape, No. 316, that reveals the artist best.

Mr. Frieseke is surely an astonishing virtuoso. He has three pictures in the exhibition; two of nudes sprawling in the open air. Anatomically good, they have a greater semblance of life than those of Miss Lillian Genth, say, or, indeed, those of any other contemporary who has dallied with this same technical problem except Mr. Hassam. The third picture represents two women, in difficult poses, bending over a parrot's cage. Here Mr. Frieseke's anatomy is less convincing and the subject is not particularly interesting. He seems to be wasting a great talent on pictures that are more audacious and brilliant than attractive.

Richard E. Miller belongs in the same group with Mr. Frieseke—in the Giverney

quartet. They have been painting together near the home of Monet, if not in the veteran impressionist's company. Mr. Miller must appeal to all lovers of good paint. It may not be possible to make great pictures of women who do nothing but sit, who disclose no interest or character, yet it is possible to make handsome decorations, and this Mr. Miller accomplishes.

For the stark, simple thing, stripped of embroidery, one turns to Rockwell Kent, whose picture, "Road Breaking," is not new. A huge snow roller is dragged over the top of a bare white hill by teams of black horses. The roller casts a strong shadow on the snow. A dog prances across the white carpet behind the shadow. It is only a colored illustration that might, perchance, be as effective in black and white. Its strength, which is very considerable, is due to the massing of lights and darks, to the elimination of all except the bare facts; a terse, vital story, graphically told.

Mr. Pater's Distinctions.

To escape the tedium of the journey, we browsed in a volume of Pater, read-

ing again the famous essay on The School of Giorgione, amongst other things, and the chapter that deals with Luca della Robbia. He and the other fifteenth century Italian sculptors, working in low relief, met and overcame "the special limitation of sculpture."

"That limitation," Mr. Pater explains, "results from the material and other necessary conditions of all sculptured work, and consists in the tendency of such work to a hard realism, a one-sided presentment of mere form, that solid material frame which only motion can relieve; a thing of heavy shadows, and an individuality of expression pushed to caricature."

It is against this tendency toward "the hard presentment of mere form trying vainly to compete with the reality of nature itself," that "all noble sculpture constantly struggles. * * * To get not color, but the equivalent of color; to secure the expression and play of life; to expand the too firmly fixed individuality of pure, unrelieved, uncolored form—this is the problem which the three great styles in sculpture have solved in three different ways."

We have quoted from the essay because the problem of the painter has been very much the same as that of the sculptor, and the attempts at solution have been somewhat analogous. Maybe there will be a pardon for us if we quote further.

It was the aim of the Greeks to "seek the type in the individual, to abstract and express only what is structural and permanent, to purge from the individual all that belongs only to him, all the accidents, the feelings and actions of the special moment, and that (because in its own nature it endures but for a moment) is apt to look like a frozen thing if one arrests it."

Such a method, of course, imposes narrowly defined limits and compels great sacrifices. Michelangelo chose another way. He sought the inner spirit for which the Greeks felt little concern, "a life full of intimate experiences, sorrows, consolations." Unless he could bring to the surface "the special history of the special soul" the task was not worth doing at all. And Michelangelo gained this effect, Mr. Pater writes, "by leaving nearly all of his sculpture in a puzzling sort of incompleteness"—a method Paul Troubetzkoy has carried to the limit and far beyond.

Luca della Robbia and his school adopted a third way, "a system of conventionalism as skilful and subtle as that of the Greeks, repressing all such curves as indicate solid form and throwing the whole into low relief."

Now, it seems to us, that our painting can be separated into three classes more or less like these groups of sculptures, and if such a division could be made we would have a better understanding of the art than is now prevalent.

The whole tendency of painting during the last twenty-five years has been away from the hard lifeless work of Meissner and Bouguereau, which is now considered not to be art at all. It has the fault that "noble sculptors" have aimed to avoid.

To get the essence of the thing was Whistler's aim. To secure the expression of an individual soul, suggesting rather than realizing actual form by a method of incompleteness, is a rather fair ex-

AN exhibition by four men, each showing four paintings, opened at the Powell gallery, in New York, on Thursday, to continue until March 9. The exhibitors are Hobart Nichols, Paul Cornoyer, Frederick J. Mulhaupt and Orlando Rouland. Mr. Powell has made a departure from the usual custom of the city galleries and had the exhibition open yesterday from 3 o'clock until 6.

Call: 12 Mr. 11-
There is on exhibition in a room on the fourth floor of the Free Public Library a variety of things made by pupils in the public schools under the direction of Miss Eva E. Struble, supervisor of drawing in Newark schools. The work shows the progress that the pupils make from the first grades to high school instruction. Among the interesting things done by the former are pictures made by tearing, cutting and pasting paper. Some are like panel designs and they illustrate Mother Goose rhymes for the main part, while one of the Puritans going to church (the men dressed in their inky cloaks with muskets over shoulders and the redskins shivering in the cold) is quite realistic. A number of these were done by pupils in 2B and 2A of the Roseville Avenue School. Pupils in the Belmont Avenue and Barringer High Schools show some drawings in still life. The dies made of small wood blocks and the patterns made with them are interesting, too.

ARCHITECTS' EXHIBITION
OPENS NEXT WEDNESDAY.
Evening Star March 9-1911
The New Jersey Chapter of the American Institute of Architects will hold its third exhibition in the Newark Free Public Library from March 15 to 29, inclusive, and the private view will be held upon the evening of Tuesday, March 14, and thereafter in the afternoon and evenings the exhibition will be open to the public, free of charge. A large number of exhibits have been entered, and a representative exhibition is assured. All the exhibits have been duly catalogued, and catalogues may be obtained from the attendant in charge at a nominal figure.
The public is cordially invited to attend, as the chapter has made a special effort to place upon exhibition as much as possible of the best work which has been erected during the last two years in this State. A great deal of work has been done by the committee in charge, and the support of the public,

ARCHITECTS TO OPEN
THIRD ANNUAL EXHIBIT
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The exhibition committee is made up as follows: Stockton B. Colt, chairman; John F. Capen, Henry Baechlin, Frank F. Ward, Cornelius V. R. Bogert, Gilbert C. Higby, William A. Tilton, Ernest F. Guilbert, Jordan Green, Fred W. Wentworth and Hugh Roberts.

STUDENTS' WORK AT
ARCHITECTS' EXHIBITION
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Third Display by New Jersey Chapter
American Institute of Architects,
Opens Wednesday.

Included in the third architectural exhibition of the New Jersey Chapter of the American Institute of Architects, which opens at the Free Public Library next Wednesday, are a number of drawings made by students in the atelier which is conducted by the local chapter. While these drawings are not by professionals, and should not be compared with all the other work on exhibition, they are of interest because they show the progress that draftsmen in this State are making under competent supervision.
Perhaps the most pretentious drawings from the atelier are designs for a structure and tower connecting municipal buildings. This is one of the special problems that students in the atelier have been working on this winter. The variety in treatment shows the individuality of the students, as well as their preferences for designing such structures.
The atelier students also are exhibiting plans for a domestic science school. There are also a number of measured drawings of the High Street Presbyterian Church, showing how these students are instructed in the practical as well as the artistic in architecture.
The exhibition of the work done by Jersey architects in the last year (which is practically the time covered by the designs shown) compares favorably with other exhibitions of similar nature that have been held by the New Jersey Chapter. Residences, schools, hotels, churches and business structures are included in the subjects. The majority have been erected in New Jersey, but a few were built in other localities, thus showing that Jersey architects are known for their work elsewhere than in this State.
This exhibition will continue from next Wednesday to March 29, two weeks, and will be free to the public. The hours will be from 10 A. M. to 10 P. M. daily, except Sunday, when the exhibition will be open from 2 o'clock to 9 P. M.
There will be two special nights during the exhibition. The first will be next Tuesday when there will be a private view for the exhibitors, members of the chapter and the press. On Wednesday evening, March 22, the builders of the city and State will be invited to attend. This is so the men in New Jersey connected with the building trades can see what the architects have been doing for the last year.
The work of preparing for this architectural exhibition has devolved upon members of the New Jersey Chapter. The hanging committee comprised Frederick W. Wentworth, Henry Baechlin and Hugh Roberts. Gilbert C. Higby, Ernest F. Guilbert and Frank F. Ward were in charge of issuing the catalogue of the exhibition. Mr. Baechlin, Jordan Green and William A. Tilton comprised the card committee. The advertising committee was made up of Cornelius V. R. Bogert, Mr. Bigby and John F. Capen.

Morn Star March 9-1911
School teachers and pupils are interested in the exhibition of school art and handicraft now open at the Public Library, in charge of Miss Isabel Struble. The work is on exhibition from 3 to 6 p. m. and 7:30 to 9 p. m.

so far as attendance is concerned, is confidently relied upon.
The exhibition committee is made up as follows: Stockton B. Colt, chairman; John B. Capen, Henry Baechlin, Frank F. Ward, Cornelius V. B. Bogert, Gilbert C. Higby, William A. Tilton, Ernest F. Guilbert, Jordan Green, Frederick W. Wentworth, president, ex-officio, and Hugh Roberts, secretary, ex-officio.

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THREE OF THE DRAWINGS OF THE MANY THAT WILL BE EXHIBITED BY THE INSTITUTE OF ARCHITECTS



By J. Rich Gordon—Proposed Bergen County Court House.

ARCHITECTURAL EXHIBIT BY NEW JERSEY CHAPTER.

American Institute to Give Private View Here Tuesday.

The New Jersey Chapter of American Institute of Architects will hold its third exhibition in the Newark Free Public Library from March 15 to 29 inclusive. The exhibition will be informally opened to private view Tuesday evening, March 14.

The exhibition will be varied in scope and exceedingly interesting to both the professional and the laity.

No efforts have been spared by the society to make this exhibition a complete success, and each member of the committee has at great expense to himself done all in his power to make this exhibition representative and complete.

The catalogue is to be the most comprehensive of its kind, and costs in the neighborhood of \$1,500. The history of this institute is the history of organized architectural endeavor in this State. It is the only organization of its kind.

In 1896 appreciating that the condition of the profession had fallen into general disrepute because of lack of organization, there was organized the New Jersey Society of Architects. This after going through the troubles that all young organizations experience, finally evolved and became the present organization, which numbers among its members the leading architects, and it has done more toward realizing the architectural ideal in these few years than has been done in all the time before the society was organized.

The social phase has not been neglected, as there have been monthly meetings, which a large number of the men have attended.

In this manner there has been a general elevation of the profession, socially, professionally and otherwise.

It has never hesitated to place the stamp of disapproval on all forms of dishonorable practise, and it now feels that the organization is almost ideal.

The members of the general committee on exhibition are: Stockton B. Colt, chairman; Frederick W. Wentworth, president ex-officio; Hugh Roberts, secretary ex-officio; John F. Capen, secretary and treasurer of exhibition committee; Gilbert C. Higby, Frank W. Ward, Ernest F. Guilbert, Henry Baechlin, Jordan Green, Cornelius V. R. Bogert and William A. Tilton.



By Ernest P. Guilbert—Central Comm

HOLT & LONG



By G. H. Hall & Co. Ltd.—A large front building at Clark and Broad Streets.

NEW JERSEY ARCHITECTS ARCHITECTS ARCHITECTS



PRELIMINARY STUDY FOR FIRST CHRISTIAN CHURCH, IRVINGTON. By Gilbert C. Higby of Newark.



"OARDENE",
TYPE OF ENGLISH COUNTRY HOUSE
AT ESSEX FELS.
By A. F. Norris, of
Montclair and New York.

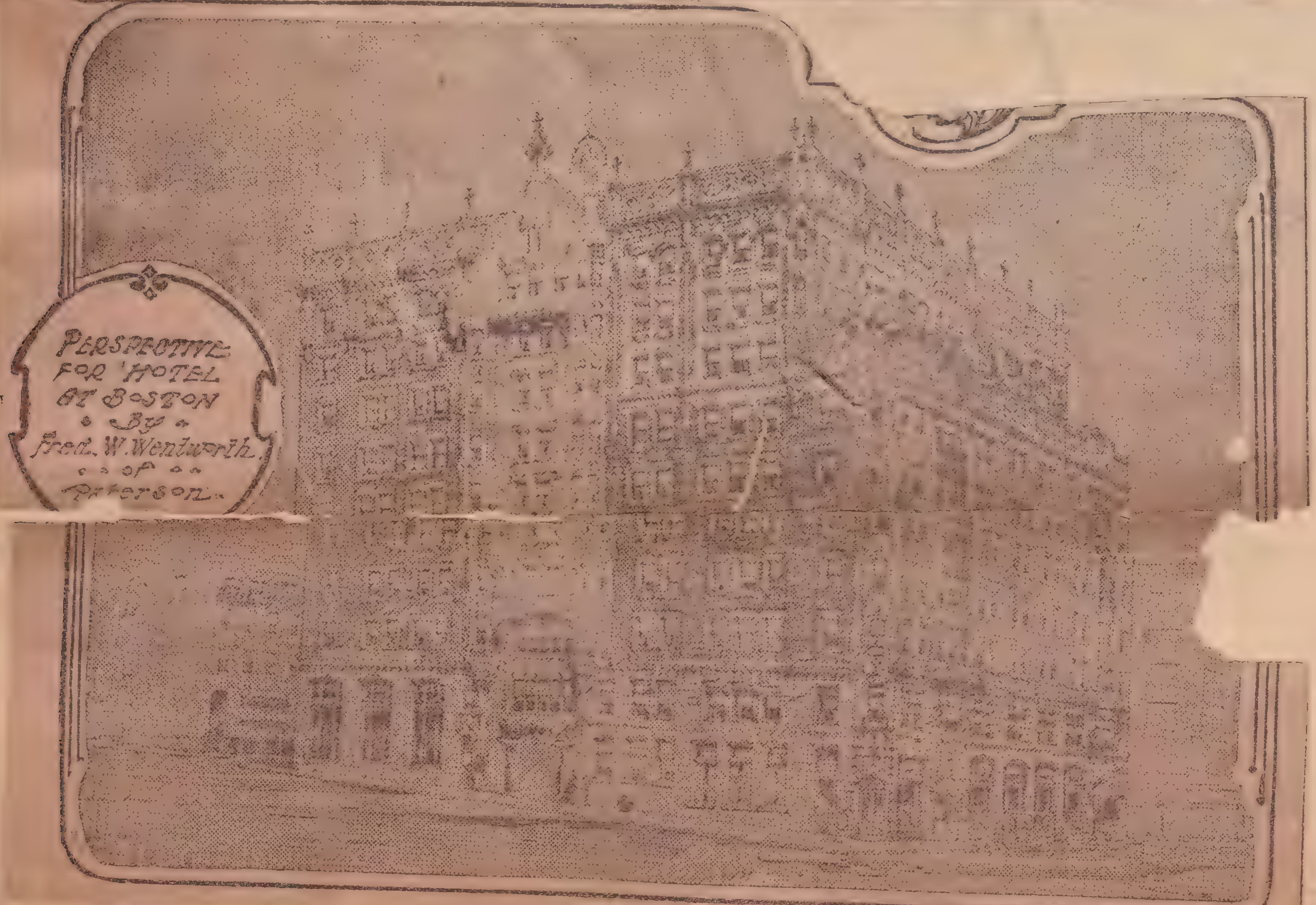


ADY FOR THIRD EXHIBITION

Call. 5 March 1911.



ATTRACTIVE TYPE OF BRICK CITY RESIDENCE
... By Walker and Hazzard of New York.



PERSPECTIVE
FOR HOTEL
OF BOSTON
By
Fred. W. Wentworth
and
P. A. Pearson.

on various buildings are especially attractive. Altogether, about a thousand square feet of wall space is covered by the exhibits. The hanging committee comprises the Messrs. Wentworth, Baechlin and Roberts.

While it may not be exactly fair to call special attention to the work of any one architect when there is a general uniformity of quality without mentioning all, a few drawings submitted by one person may be referred to specifically because they are the only ones of the kind included in the exhibition. They are sketches of buildings and streets in Manhattan by Charles R. Lamb. Some of these drawing illustrate suggestion for improving the crowded thoroughfares of lower New York.

The New Jersey Chapter has prepared a catalogue of this exhibition. It will contain about fifty reproductions and explanatory text, which will include a list of the exhibits and exhibitors. There will also be brief mention of the chapter and what it stands for among Jersey architects. The catalogue will be printed on an excellent quality of paper and handsomely bound. The Messrs. Higby, Guilbert and Ward are on the catalogue committee.

On the evening of Tuesday, March 14, there will be a private view of the exhibition which also will include the members of the press. Wednesday evening, March 22, will be set apart as builders' night, when men connected with the building trades generally will be invited.

to these exhibitions of work done by architects, the chapter has directed a number of other enterprises along architectural lines, including prize exhibitions of designs by draftsmen submitted in competition for prizes. It also runs an atelier in Broad street, which has done some work to be submitted at this general exhibition.

The officers of the New Jersey Chapter of the American Institute of Architects are as follows: President, Fred Wesley Wentworth, Paterson, first vice president,

Herman Kreitler, this city; second vice president, Henry Baechlin, this city; secretary, Hugh Roberts, Jersey City; treasurer, John E. Capen, this city; directors, Gilbert C. Higby, this city; David B. Provost, Elizabeth; Charles P. Baldwin, this city, and George W. Von Arx, Jersey City.

On week days the exhibition will be opened from 10 o'clock in the morning to 10 P. M. It will be open from 2 o'clock in the afternoon to 9 P. M. Sundays.

Incomplete.

VIEW EXHIBITS OF ARCHITECTS

Many Persons Visit Show at
Public Library of New Jersey
Chapter, A. I. A.

WORK OF ATELIER PRAISED

News — March 15/11

Nearly 400 persons visited the Free Public Library last night to view the exhibition of the New Jersey Chapter of the American Institute of Architects, which will be open to the public until March 29.

This is the third display of the chapter, the last previous one being in 1909. Last night, the opening, was in the nature of a reception. Much gratification was expressed over the interest shown.

Officers of the chapter are: President, Fred W. Wentworth; first vice-president, Herman Kreitler; second vice-president, Henry Baechlin; secretary, Hugh Roberts; treasurer, John F. Capen. The directors are Gilbert C. Higby, David B. Provoost, Charles P. Baldwin and George W. von Arx.

The committee on exhibition, active in the reception last evening, includes Stockton B. Colt, chairman; Mr. Wentworth, Mr. Roberts, Mr. Capen, Frank F. Ward, Mr. Baechlin, Jordan Green, Cornelius V. R. Bogert, William A. Tilton, Ernest F. Guilbert and Mr. Higby.

The next special night during the exhibition will be Wednesday evening, March 22, which will be devoted to the building trades.

The display consists of work done by New Jersey architects in and out of the State and that of outside architects within the borders. There are drawings of buildings not yet completed, pictures of finished work, many in water color; examples in theory and technic, mural decorations, stained glass window effects and bronze monumental designs.

Examples of which the officers are especially proud embrace the work of the Chapter Atelier, on Broad street, of which Mr. Green, Mr. Higby and Fred S. Sutton are the patrons. This studio was opened two seasons ago for advanced practise by young architects already well founded in the elements.

"A great many young men in this profession," said Mr. Higby to-day, "think they must go from Newark to the ateliers of New York. It is a mistake. They can get just as good results here for far less outlay. In fact, in the Chapter Atelier they bear only actual cost and enjoy the benefits of regular criticism, with frequent lectures from the most noted architects of this section of the country."

Much of the work of these students is technical, the problems being prescribed by the patrons. Some that was intended for the display is not quite ready, as the students work at night, when at liberty from day employment, and many have been detained by extra calls from their employers.

Call 19 Mr. W. More Pictures at the Library.

Mr. Joseph E. Isidor has supplemented his gift to the Newark Free Public Library of Monsen's celebrated photographs of Indians, with ninety-five beautifully colored photographs, showing Japanese life and customs. These photographs are hung in the Japanese room of the museum, and are attracting much attention.

George Alfred Williams' water colors illustrating Tristram and Isolde, have just been hung in the museum room. The beautifully carved wood frame in which this recent purchase of the Museum Association is hung, is a gift of Frederick Keer, a trustee of the Museum Association.

STATE ARCHITECTS HAVE FINE EXHIBIT

Morn Star — March 15/11
Widespread Interest Shown by
Profession and Art Lovers
in General.

The third exhibit of the New Jersey Chapter, American Institute of Architects, which was thrown open to the public yesterday, is attracting widespread attention among not only the members of the profession but among art lovers in general. The exhibit is being held in the main lecture hall of the library and the attendance yesterday and the interest shown was gratifying to those in charge.

The exhibits are distributed about the walls of the hall, and include technical work and also drawings and water colors in the nature of sketches and paintings. Prominent among these is a group of drawings, water colored, of several local school buildings, some of which are not yet completed. The group was loaned by the Board of Education at the request of the architects.

The exhibit embraces the work of New Jersey architects within and outside the borders of the State, and of outside architects' work within the State. There are in all more than 200 exhibits.

The program of events is as follows: Public exhibition daily to and including March 29; hours, 2 to 6 p. m., 7:30 to 9:30 p. m.; Sundays, 2 p. m. to 9 p. m.; all days free; Wednesday, March 22, building trades' night; exhibits discharged Thursday, March 30.

The officers of the chapter are Fred W. Wentworth, president; Herman Kreitler, first vice-president; Henry Baechlin, second vice-president; Hugh Roberts, secretary; John F. Capen, treasurer; Gilbert C. Higby, David B. Provoost, Charles P. Baldwin and George W. Van Arx, directors.

During the progress of yesterday's exhibit much attention was given to the work of the Chapter Atelier, in Broad street. This studio was opened in Broad street two seasons ago for advanced practise by young architects already founded in the elements. Mr. Higby, one of the directors, claims that this studio affords as thorough instruction for advanced students as can be procured in New York studios, and says it has the additional advantage of being conducted along economical lines.

The committee on exhibition includes Stockton B. Colt, chairman; Mr. Wentworth, Mr. Roberts, Mr. Capen, Frank F. Ward, Mr. Baechlin, Jordan Green, Cornelius V. R. Bogert, William A. Tilton, Ernest F. Guilbert and Mr. Higby.

News In Local Galleries March 15/11

For variety of interest the exhibitions in the local galleries are hard to beat. The architects are installed at the Free Public Library, and the walls at Mr. Keer's are given over to miniatures, water colors and Medici prints—why buy inferior originals, when reproductions of the masterpieces can be had?

The chief attraction on South Broad street is a case of miniatures by Miss Marie A. Hyde, retrospective to the extent that it represents her earlier as her later work, the whole of her professional life, which is not so very long. Miss Hyde originated in Cleveland, and, reversing Horace Greeley's advice to young men, came eastward, where the opportunities to study are more accessible and more complete. A sturdy effort is being made to establish an artistic stimulus in Cleveland, but, as yet, the great lake port reveals its estheticism mainly in a projected Mall, which will be a splendid instance of municipal art when it is finished.

Miss Hyde's ambitions go far beyond painting "in little," and, if determination counts, her name will appear some day among the portrait painters. But the art of miniature is not to be despised. It has its own special charm, a charm that cannot be imparted to canvas or water-color. And in the best of these miniatures Miss Hyde shows real miniature quality, which is the aim of all painters on ivory. There is an interesting, well modeled head of an elderly gentleman with white whiskers, who invites acquaintance; and a high-keyed portrait of a woman possessing pleasing harmonies of color. Best of all is the child in the centre of the group—a very life-like presentation. There is good characterization in the face of an old lady on the left, while a greenish portrait on the right is very entertaining because it shows the influence of S. Arlent-Edwards. The portrait of President Taft—who hasn't painted his smiling face?—misses fire; but the portraits by other painters have failed just as certainly.

Where Miss Hyde departs most widely from the best miniature traditions, she is least satisfying. This is usually the case. But we have seen better work of hers and wish it might have been added to this exhibition.

The third exhibition of the New Jersey Chapter, American Institute of Architects, at the Public Library, given under the auspices of the Museum Association, will continue until next Wednesday. It is comprehensive enough to include residences and public buildings, stores, banks, apartment houses, cemetery vaults, railroad stations, clubhouses, garages; almost everything architectural except aeroplane sleds. The most artistic feature of the exhibit is an old stone house, Mountclair that has been constructed without destroying the fine lines of the original. A similar motif appears in a cottage at the Garden City estate; a motif that is dominating a great deal of contemporary residence architecture.

The exhibition is more interesting than many with greater pretensions in that it has a large percentage of moderate priced houses; a class in which the architects are showing as much originality as in their more ambitious work. The trend of this residence architecture is quite plainly marked; it leads in one direction toward the colonial designs which is its most logical development. But the chief attraction of colonial architecture is due to the mysterious sense of proportion displayed, for which there is no explanation, and excellencies of detail. Whenever, in the revival, these two characteristics are missed, the result is very much of an abomination.

Modern conditions, of course, require modifications of the colonial forms. The motif is about all that can survive very profitably. But the motif cannot be proved for country house architecture.

The other tendency is toward the use of cement and fireproof construction, a field in which there is abundant opportunity for originality in invention. Architectural styles have been, throughout the history of the art, constructive rather than artistic triumphs; at least, the construction problem has determined the architectural form. Consequently, given a new medium and a new method of construction, and a new architectural form.

News In Local Galleries March 25

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The exhibition is more interesting than many with greater pretensions in that it has a large percentage of moderate-priced houses; a class in which the architects are showing as much originality as in their more ambitious work. The trend of this residence architecture is quite plainly marked; it leads in one direction toward the colonial designs which is its most logical development. But the chief attraction of colonial architecture is due to the mysterious sense of proportion displayed, for which there is no explanation, and excellencies of detail. Whenever, in the revival, these two characteristics are missed, the result is very much of an abomination.

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struction problem has determined the architectural form. Consequently, given a new medium and a new method of construction, and a new architectural form should emerge as it has been produced by structural iron in the sky-scraper, which to our way of thinking is very illogical in many instances. For a building is a unit, whereas in the sky-scraper each floor is a unit, and the whole looks like a sectional bookcase.

Yet the colonial and the mission influences represent the two races that, by age, are most nearly native in America. Along the Atlantic seaboard the colonial has a stronger claim than the Spanish contribution coming here from the Southwest. For such light as the exhibition throws upon modern tendencies in architecture we are grateful. It reveals the very marked improvement over the architecture of the preceding generations, but that improvement is too patent to require comment.

cut from pg 183

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Call 2 Ap'11



There is on exhibition in the school department of the Free Public Library, first floor, a collection of photographs of American Indians. They are the gift of Joseph I. Isidor, of this city, who is personally acquainted with the photographer who made some of them, and also the artist whose paintings are reproduced in others. Fifteen of these pictures are photographs by Frederick Monsen, of New York city. They are chiefly pictures of Pueblo Indians, though there is one of a Navajo and two of the land where these redskins live. Mr. Monsen is well known for his photographs of North American Indians and he has spent considerable time in the West studying them.

Six of the photographs are of paintings of Indians by Charles Schreyvogel, of Hoboken. He, too, has made a special study of the pictorial possibilities of Indian life. His work has won special commendation a number of times. Mr. Schreyvogel won the Thomas B. Clark prize at the National Academy of Design in 1900 for an oil painting called "My Bunkie." He also was awarded medals at the Paris Exposition in 1900 and the Pan-American Exposition in 1901, when he was elected a member of the National Academy of Design.

Before giving these photographs to the Library Mr. Isidor had them framed uniformly. One has been hung in the technical department and another in the lending department. The majority were placed in the school department because it was thought that many people would see them there. It was the donor's wish that these pictures may be used and enjoyed by the people of Newark.

While these pictures are not for circulation generally as others in the picture department of the Free Public Library, it is possible that some of them may be loaned to schools specially interested in this subject and which will provide a reasonable guarantee that the pictures will be returned as borrowed. Mr. Isidor expressed much interest in the Library's picture department when it was shown to him recently.



News, 8.11.11

The art schools select the coolest and most inviting spots for their summer sessions and so unite work with delightful vacations. The Monhegan Summer School announces the opening of its classes in metal work and jewelry at Monhegan Island, Me., on July 5. The Henri School of Art at Chester, Nova Scotia, opens June 15, and the New York School of Fine and Applied Art at Chester, Mass., in the heart of the Berkshires, on July 6. Attractive booklets describing these schools and many others may be found in the art department of the Public Library.

INDUSTRIAL
Our fore

News. 8.11.11 MUSEUM NOTES

The art department of the Public Library has hung on ~~scen~~ in their room eight portraits of famous artists. The pictures are ~~scen~~ published by the Berlin Photo ~~scen~~ Company, 14 East Twenty-third st. New York. The size 10x14 inches costs \$3.50 and the larger size, 13x17 inches, costs \$5.

The following interesting account of the process of making a photogravure has been published by A. W. Elson, another picture firm, 146 Oliver street, Boston, Mass.:

"A photogravure is printed from an intaglio plate and consists of fine particles of ink standing above the surface of the paper sufficiently to cast minute shadows. The depth of the ink and the shadows cast by it gives a richness to a photogravure impression which is absolutely unattainable by relief or planographic printing as done by half-tone, photogelatin lithographic or similar processes.

"Briefly, our method of making a photogravure is as follows: A negative is made of the subject and a positive or transparency or glass made from the negative. A copper plate which has been carefully polished, is then covered with minute grains of bitumen or resin and a film of bi-chromated gelatin is attached to the plate. The film having been exposed to the action of the light, with the positive or transparency in contact with it and

the free bi-chromate washed out, is then plunged into the etching acid. After etching, the plate is corrected for any false values of photographing or etching. The plate, when finished, is steel coated and passed on to the printing department. The printing of a photogravure is the study of a lifetime. The mixing of the ink, the selection of wiping rags, condition of the polishing hand, state of the blankets, the touch and manner of wiping—all are of vital importance."

Designers of wallpaper, print goods, linoleum, etc., can get valuable ideas and suggestions from the collection of plates in the art department of the Public Library. A cardholder may borrow as many designs as he needs, and cards are granted to firms. The designs are varied in subject, and there are many of them—colored flowers conventionalized and used as all-over patterns, border designs of fruit and flowers, Japanese stencils, symbolic pictures, French and Oriental motifs, etc. Many of these plates have been taken from costly books, which could not be loaned, and are now available to a large number of borrowers.

The books on design and wallpapers are kept in the art department. A few titles that have proved useful are Wallpapers and Wall Coverings, Jennings, 745.5J44; Old-time Wallpapers, Sanborn, 745Sa5R; Pattern Designing, Christie, 745C46; Decorative Periods, Clifford, 745C61.

Of all the European art-producing countries perhaps Germany has exercised less influence upon contemporary American painting than any other. France has been more influential since the days of the Hudson River School, when Dusseldorf had the first call. German painting is less well known to our generation, probably, than the art of the Latin countries, and for that reason a painting that has been honored in Germany has a peculiar interest.

There is such a painting in the picture gallery of Hahne & Co.'s piano department, and it has found an appreciative audience among the readers of this page. It is a story-telling picture. "Worn Out" is the title. Richard Scholz painted it. In Munich it won a prize. Hamburg and Berlin gave it honorable mention.

The picture is owned by Dr. Sidney Keller.

Richard Scholz, who is not mentioned in Bryan's dictionary, appears to have been a pupil of Edouard Hildebrandt, one of the landscape painters of the middle of the last century, whose place in German art was recognized by Dr. Muther. He was one of that company who traveled far so constantly in search of new subjects matter that Courbet inquired whether they were not born somewhere. Following this period of realistic landscape painting, came a vogue for those scenes from every-day life that are com-

monly known as Genre subjects and the pupil of Hildebrandt learned his profession in this atmosphere.

The picture presents an old man with his head bowed on his hands in such a manifest state of fatigue that the title is hardly needed. Two lads stand at the other side of the canvas, looking at him with sympathy and interest. The younger one, a mere boy, is particularly impressed with the scene before him to which the older chap is more apathetic. He is buttoning his blouse with semi-indifference.

The picture possesses a very considerable amount of psychological power. Its realism is effective. Moreover, Mr. Scholz has grouped three individuals in a simple but rather well-wrought composition. The design is angular and lacks the sumptuous curving lines that mean so much in decoration. Yet there is a sweeping roll to the man's back, as expressive of fatigue and discouragement as the pose of his head in the hand, upon which it rests heavily enough.

The painter has not bothered with many of the problems of modern painting. One can find much to criticize in the surface qualities and decorative features of the canvas, but if it is lacking in these particulars it has a considerable modicum of human interest and an emotional purposefulness that greater technicians often ignore.

An exhibition of original etchings by Frank Brangwyn has been announced by C. W. Kraushaar. The exhibition will be held at his galleries, 260 Fifth avenue, between Twenty-eighth and Twenty-ninth streets, from October 9 to 23.

THE PUBLIC LIBRARY ART DEPARTMENT IS POPULAR

Call 15001

Painters, illustrators and designers use the Art Department of the Public Library. From them to the small boys who want pictures of houses and animals to copy and color with crayons is a long distance, but amateur and experienced artists find helpful and valuable material in the large collection of plates kept in the art department. The pictures and designs cover almost all subjects, and are particularly useful to the pupils in the drawing and industrial schools. A student from Fawcett Drawing School said recently that there never was such a collection for art students to use. He has borrowed lettering designs, German borders, books and plates for figure drawing, etc., etc. Another borrower wanted colored reproductions of famous paintings. She wished to copy such a picture for a prize competition and before she learned of the collection in the library she had gone to New York and looked at the paintings in the Metropolitan Art gallery.

The following is a short list of pictures that pupils and teachers of drawing and the arts and crafts may find suggestive. These pictures are arranged in alphabetic order under the subjects as given: Architectural details, columns, cornices, etc.; architectural style, Greek and Roman, etc.; carving, wood; ceramics; costume, arranged by country and subject, Chinese, color, Dutch, etc.; design, arranged by country and subject, Persian, stencils, etc.; drawing, animals, blackboard, brush work, figure, flowers, Prang books, volumes 1-8, trees; Japanese art; jewelry; landscapes.

Call 15001

Exhibition of Birds at Free Library.

The exhibition of mounted American birds which has been held at the Free Public Library during the last fifteen days will be continued this afternoon and evening from 2 to 6 o'clock and from 7 to 9. Already more than 1,200 persons have visited this exhibition.

EXHIBIT OF BIRDS IS OPEN AT FREE LIBRARY

Even News 29 8.11.11

An ornithological exhibition has been opened at the Free Public Library and is likely to prove a centre of attraction to sportsmen, school children and nature lovers.

Hundreds of birds, beautifully mounted with nests and eggs, in many cases, are on display and the beauty of feather and form is a treat to the eye, even for those whose interest in nature does not go farther than an admiration of the beautiful.

The birds have been grouped in their various classes, according to the popular classification—waders, swimmers, divers, etc. All are neatly labeled and the exhibit is thus made especially valuable for increasing the general knowledge of visitors.

There is also a collection of eggs representing most of the birds native to this State.

The exhibit was loaned to the Free Public Library by George A. Swezey, of 855 South Fifteenth street. It will be open to the public without charge between the hours of 3 P. M. and 6 P. M. daily except Sunday during the rest of this month and throughout October. Classes and special bodies desiring private views may arrange for them by application.

The library authorities have placed pictures of American birds on the walls and made arrangements for books dealing with ornithology to be listed and placed at the disposal of visitors to the exhibit.

most librarians illustrate what can be done to aid in the art education of a city. In Newark the Free Public Library has held exhibition after exhibition touching the many art interests of that industrial city, and designers seeking inspiration in its collection will find literally thousands of drawings cut from books on art and mounted for immediate service. Here is a director whose aim is not to preserve his books from use but to stimulate their employment, to devise means for making their plates of ready reference, to put them in a way of being worn out in service. What better end can any art book serve?

Different museums are now doing much to arouse interest in their collections. Toledo can tell a story of the whole of a younger generation who have come to know their museum in an intimate and personal way, and the great museums of New York and Boston have arranged by docents and lecturers to draw people to their halls and explain to them their collections. To see, as one could a short time since, great groups of high school children in the Hoentschel wing of the Metropolitan Museum would have been to realize the attraction which industrial art has for those who have even but a beginner's knowledge of the beauties. There could be observed the same motive which stirred the crowds to interest at the Munich exhibition, for the collection is not arranged in formal ranks through endless halls, but is disposed about rooms of modest size in such a way that the different forms are all related. Thus they create for themselves an atmosphere wherein their beauty is multiplied.

Manufacturers, too, can aid, not only in the study of methods of displaying their own goods in artistic fashion, but as some generous persons have done in London. There an inexpensive apartment in the poorer quarter of the city has been fitted up at small cost, but in excellent taste. To this the local authorities will bring crowds of people from the neighborhood, that these may see that there is a luxury of taste which is finer in its way than the luxury of wealth. Manufacturers may also aid in educating their clerks in art and this to the mutual advantage of both. The humblest assistant who dresses a window, or the advertising man spending thousands yearly, must each use art's principles to succeed.

SIGNS OF A QUICKENING.

All over the country there are signs that evince a quickening in the air in which the art plant grows. Now we hear of a group of buyers from the great department stores coming together to study art in a very sane and practical fashion. Again one learns of the Printers' Union teaching art to its young apprentices scattered over the country, while the advertisers in one of our larger cities have arranged to study color and palette that their standards of taste may be raised. These men are shrewd

and will recognize art which they do not yet know. They see that art in an advertisement whether in maga-

zine, street-car poster, or newspaper, has a high commercial value. Continental people have learned this long since. Abroad it is recognized that art is a national asset. We are blind to this. We have paid much and will still pay much more in tribute to the work of the skilled designers of foreign schools.

To learn as a people that art is a national asset means that as a people we must learn that art is a personal asset, that it is not something over against us to be raised by others for us to admire, but that it is a possible something which we can create ourselves—that, indeed, it is something which we must create ourselves. To realize this is to see that we are all designers whether we will or no, and that we must make pattern every time we dress ourselves, arrange things in our homes, deck out our shops, or issue a page of printing from our offices.

As our artistic consciousness thus develops there will develop in the air that upon which the art plant feeds. Without this consciousness there is nothing for the artist or fine craftsman to appeal to. To have great art we must have first a public to sustain and inspire the artist by its approval. That approval can only come when the public realizes the part which art plays in industry.

Fine art is thus dependent on industrial art. When we have learned this lesson we will develop an adequate scheme of industrial art training. Then our painters will not complain of lack of appreciation. The atmosphere for an art plant will be right. The public then will be one that understands, and does so because it has learned from early childhood that there is a pleasure of the spirit to be had by every man who seeks in his daily work to meet that instinct which is our common and our blessed heritage, that instinct we call the desire of beauty.

(Philippe Hassam)

March 14, 1899

atmosphere is luminous, and in a romantic setting glow rich reds and greens.

"The Iris Pool" is dreamy and decorative, with an expanse of fanlike foliage such as Mrs. Hassam is fond of painting and flowers and rushes springing in rank luxuriance all about a region of still waters and mystery.

"The Bowl of Nasturtiums" and "Young Girl Reading" have a similarity in subject as well as in treatment. The former is the superior in many ways. Neither is to be greatly admired for its handling of expression and attitude in the solitary girl figure it contains. The charm, particularly in "The Bowl of Nasturtiums," is in the handling of the light that comes in through the window at which the girl is sitting and beautiful still life effects in the flowers and the glass bowl with the stems showing in the clear water.

"Bathers, Moonrise at Sunset," is romantic in theme and noteworthy in its effects in light and color. "Wainscott Links" and "Building the Schooner, Provincetown," are each pleasing in their way. "Bather" is a small canvas, showing a woman in the nude against a background of hazy, forest green. "Afternoon Harnay Desert," and two sunset scenes at the Isles of Shoals show gorgeous effects in red sky tints.

EXHIBIT OF STUFFED BIRDS AT NEWARK PUBLIC LIBRARY

Call 2 Oct. 11

An exhibition of stuffed birds that will interest school children and the school teachers, as well as sportsmen and others, is being held on the fourth floor of the Free Public Library, Broad and Washington streets, from 3 to 6 o'clock every afternoon except Sunday. It will continue open to the public until the first of November.

Upward of 200 different birds are shown. They are North American species and for the most part may be seen in flesh and feathers in New Jersey. The collection has been lent to the Library by George H. Swaze, of this city, who was formerly a game warden.

Among the more common birds exhibited are the sparrows. There are a number of these in cases. Then there are specimens of thrushes and wrens. And among others is an elder-duck. One of the most interesting exhibits is a humming bird and a box containing its eggs resting in the nest. There is also on exhibition a collection of other birds' eggs which will make every urchin in Newark willing to trade his "glass agate, chewing gum and newest lead pencil" for permission to make a selection from the collection.

The Library has issued lists of books on birds that are in the Library and has hung on the wall pictures illustrating certain species which are taken from the picture collection in the art department.

In the main gallery on the fourth floor of the Library there are on exhibition new pictures that were purchased last summer. They were imported to be added to the picture collection which is for circulation among schools and homes. Some of these new pictures depict kindergarten stories; others are of geographical interest, showing scenes in different countries. A series of four represents the four seasons. And there are still others of animals. Some of the latter will be specially interesting to entomologists, and the one on the mosquito will interest about every Jerseyman.

That the picture collection is much appreciated has been shown by the number lent to schools recently. On one day last week 125 of the larger pictures and 1,200 of the smaller pictures were sent to the different schools in the city.

Even. Star. 29 S. V. BIRD EXHIBIT AT LIBRARY.

Bird lovers, sportsmen and teachers are being attracted to the Public Library by the exhibit being shown there and which will be continued through October. It consists of hundreds of mounted specimens and as many egg specimens. A series of pictures varying in subjects from fairy tales, life in Germany and Japan, nature study and charts showing the food values and production of foodstuffs, is also being exhibited. The exhibitions are on view from 3 to 6 in the afternoon.

Newark Library's Art Department

Handicrafts in the home, rug-making, upholstering and stenciling are occupying the attention of many housewives to-day. This is one form of the general arts and crafts movement. Books and pictures on all subjects may be borrowed in the art department of the Public Library. There are also many designs on needlework, cross stitch embroidery and lace-making. These plates are useful to the manual training teachers and to the arts and crafts classes.

The art department prepares sets of pictures on various subjects for the use of clubs and schools. The following is a short list of popular books on the arts and crafts: Handicrafts in the home, Priestman, 745P93; practical stencil work, Mitchell, 745M69; art crafts for beginners, Sanford, 700Sa5; useful arts and handicrafts, 2v., Leland, 700L53; longer lists on the several branches of the subject may be obtained in the art department.

Childe Hassam Paintings Here

Call 12 Nov. 11

Twenty-four Pictures by Well-known Artist on Exhibition at the Newark Library.

BEST CANVASSES

Admirers of Childe Hassam will find much to delight them in the twenty-four examples of his work now on exhibition in the art gallery of the Free Public Library. They will also find much to wish for. Some of the canvases show the artist in his happiest vein, while others are lacking in adequate expression of the real genius of the man. As a whole, the exhibition is interesting, but it affords no comprehensive idea of those distinctive characteristics which have given him a place that is unique in American art.

Few other American artists have been so much discussed or so widely misunderstood. The fact remains that Childe Hassam is one of the most virile of our painters and one of the most advanced in thought. His method may not be pleasing to all, or even to some, who have a profound knowledge of such things, but in his hands it has an unmistakable element of truth. He who strives after truth along original lines is all too often accused of affectation.

The pictures at the Library give an excellent opportunity to study the remarkable effects Mr. Hassam produces in color harmonies and lighting. He has a wide range of expression. He puts a soul in simple things, and feels the force of scenes and situations that are weird and striking.

Among the paintings at the Library which show Mr. Hassam's skill in producing remarkable effects as a technician, and at the same time evidence his subtle sense of the mysterious and poetic in nature, are "Sunlight Through the Leaves" and "June Morning." They might have been painted as companion pictures. Both are done in a prevailing deep, rich green, showing through interlacing branches a suggestion of water and landscape and sky. Each has in the central foreground the nude figure of a woman glowing luminously in the contrasting gloom of foliage. The manner in which distance is produced through the screenlike effect of the broad expanse of leaves and branches is an interesting study in perspectives.

Two pictures which show the artist's boldness and vigor of treatment of impressive natural scenes are: "Sea Weed, Low Tide, Isles of Shoals," and "The Waterfall." The former portrays a rugged, irregularly shaped promontory of

solid rock with sea weed covering its weather-seamed sides. The headland is worked out in colors ranging from lighter hues of green and gray and yellow on the top to tones of rich, brown, where the sea weed clusters thickest about the sides and base. At the foot of the rock the sea is frothing and beyond the promontory its ruffled surface breaks and stretches to a strip of blue sky. The whole canvas is aglow with the freshness and vigor of the breezy, sunny ocean atmosphere. "The Waterfall" is a revel in color and motion. A large volume of water descends irregularly through great jutting rocks till it plunges into a turbulent pool. The color effect is heightened by ragged streaks of red down both sides of the bed of the torrent and a chink of blue sky showing far up through a cleft in the rocks. There is more of the impressionistic than in the "maine."

"Northwest Wind" shows a big expanse of deep blue water ruffled by a steady blow, the white wings of a sailboat in the blue, a distant yellow stretch of sand and balloon-shaped clouds whirled before the wind. It is a spirited piece of work, expressing its title in simple, consistent, forceful terms.

A good example of Mr. Hassam's robust strength as a painter of foliage is "October," a canvas showing a woodland glade in sunlight, with a background of sky. Rich reds and greens abound. The hosts of the autumn leaves are falling and strawing the ground with their banners of crimson, but here and there the flame-like standards are still aloft in the landscape, burning in sharp contrast amid the deeper hues of the forest, and raising a single ruddy ensign against the blue of the sky. Even in these death throes the eye of the artist sees the unconquered glory of nature and feels the power of her lusty strength. It is one thing to paint a tree or a forest as it is. It is another thing to give it life and spirit. Art in the forest is a dryad. Without it a tree is a tree and nothing more.

"The Dell, Early Spring," is another sympathetic bit of interpretation. The baby green is creeping across the brown, discarded mantle of the departed season, and lifting its head here and there to be crowned with fledgling leaves.

A Picture of Yarmouth.

"Village of Yarmouth" is a pleasing piece of landscape painting, showing a glimpse of clear lake in a basin of green hills, and beyond it on an upland the village, quietly reposing on a broad carpet of green. On the slopes flowering trees spread their delicate pink blossoms to the genial warmth of the sunlight. Nature is in a contented mood. The smooth and even manner in which the coloring is distributed is in contrast to the method employed in most of Mr. Hassam's work.

Another restful picture with an absence of anything that might be construed as obtrusive mannerism is "East Gloucester—End of the Trolley Line." It shows how a subject that would be commonplace to the ordinary observer may be refined by a touch of the poetic in handling.

"Wagon-Tire and Squaw-Cap—the Old Oregon Trail," is Hassam again as we are accustomed to know him, with strong suggestion in a broad expanse of plain stretching away to low blue hills like distant islands in a yellow sea.

In "The North Shore, Moonlight," and "Moonlight, Isles of Shoals," the artist has caught nature in a dramatic pose and accentuated it by eliminating detail and striving after a single, striking effect. The handling of the contrasts—the lights and the deep colors—is bold yet consistent.

"The Enchanted Hour" is a highly imaginative creation, into which the artist has thrown all his skill in the handling of color harmonies and light. A nude woman is stepping down through lush grasses to the brink of a blue lake reflecting the lighter blue of the sky and a golden streak of sunlight falling faintly through a veil of haze. Luscious, red, flowering bushes, slender trees bearing delicate blossoms and a rich expanse of grass splashed with the red and white of flowers form a highly decorative setting for the solitary human figure. The whole conception is cast deep in the ideal.

A small canvas, which is also a revel in poetic imaginings, is "Sunlight Brook." A woman is bathing in a stream.



Restoring Prestige to the Metropolis

John W. Alexander's Plans. Childe Hassam Has an Exhibition Here.

The prospects of a suitable home for art in New York City are considerably brighter than they have ever been before. And that is as it should be, for New York has had to bear the reproach of playing second fiddle to other cities too long already.

That small company of enthusiasts who journey to Philadelphia, Pittsburgh and Washington to the annual and biennial exhibitions there are well acquainted with the secondary position to which New York has been relegated. The reasons for it are many, and among them must be included the lack of an available gallery suitable to the proper display of an international exhibition.

As a consequence of this situation, the best foreign artists send their pictures to this country. They pass through the port of New York to the city in which they are exhibited, and again on their way home. But at neither time are they unpacked for the gaze of the metropolis.

There is no denying the fact that our own art is shown far more comprehensively in these other cities. Most of the best artists are represented in at least one of the exhibitions in the dealers' galleries, but beyond that many of them are not seen in New York at all.

For these dealers' shows the public should be grateful, but the situation is far from satisfactory when the purveyors of pictures must be relied upon

public for its acquaintance with the art of the country.

For a long time there has been talk of a new academy, where contemporary art could be better displayed than at the Fine Arts building in Fifty-seventh street. The site of the old arsenal in Central Park was suggested as the ideal place for this new building, and promptly an uproar arose against it.

Then it was suggested that the building should be raised in Bryant Park, behind the new Public Library. This place was frowned upon also. Those who opposed it insisted that there were plenty of good sites available and no need of encroaching upon the parks. Just where all these sites were they failed to specify, and as yet no one has discovered them.

The outlook for the new academy, then, is not bright, because a suitable site has been discovered and secured. But that is only one of the many difficulties which the promoters of this project have had to deal and they have made progress in other directions.

They have brought all the principal graphic arts societies in the city together and whether a new building is secured immediately or not, that is a sign of substantial progress. The water colorists, oil painters, mural decorators, illustrators and architects have formed a federation and they will all be housed in the new house of art when it is built.

Artists have the reputation—which some of them believe of being improvident folk and unbusinesslike. It is an old charge and the artistic temperament, it may be admitted, is not the same as the temperament of the business man; somewhat more sensitive perhaps and more dreamy than matter-of-fact.

At any rate, there is practical wisdom in the arrangement that was recently consummated, of organizing a committee of friends of art to act as a sort of holding company. Incidentally they will be expected to skirmish for the money with which to finance the undertaking. It is not a bad thing to leave the financing of the project to disinterested people for such a plan makes for equality among

those who will exhibit their work in these prospective galleries. It reduces the danger of special privilege and favoritism.

Now that the arts clubs have been federated and the holding company has been organized it should not be difficult to secure the needed funds and we may begin to talk about the new building as if it were, as the French say, fait accompli.

It is a part of the plan of President Alexander and his associates in this movement to provide a place where the art of the country can be shown in a permanent exhibition. The scope of the exhibitions will be wider than the fields represented by the organizations that were recently federated. Art in all its phases is a phrase to sum up the ambitions of these promoters, and as some of them, at least, are particularly interested in the practical application of art to life and its everyday appointments, the success of the project should mark a valuable progress in the esthetic life of this portion of America.

Childe Hassam at Newark Library

"A very fine building," remarked Childe Hassam as he entered the Free Public Library last Wednesday afternoon and went upstairs to the press view of his exhibition, which opened to the public on Thursday. "This is the thing that promises much for our cities."

"And the museums that are being opened all over the country promise something more," was the reply of the one he had addressed.

This little snatch of conversation recalled a talk with one of the dealers that was not old enough to have grown cold.

"Art is only at its beginning in America," he had said. "The people are awakening all over the country."

"But," he added, "it must be put upon another basis, and John W. Alexander's plan for a new house of art in New York City will mean a great deal to all of us when it is accomplished."

The Newark Museum Association, then, wins merit by its persistent efforts to create an art centre in this city, and its persistence is the more praiseworthy because there is less assertion of interest in the matter locally than there should be.

To say the least, the interest is not dense enough to crowd upon the highway of the people's thoughts and pleasures and push their attention to business

and politics and everything else in the gutter.

The association deserves credit for holding up its standards by giving exhibitions and accumulating treasures of substantial quality. The Japanese and Thibetan collections with which its has enriched itself form a good basis for its future possessions, while the current exhibition is a display of pictures by a man who is primarily a great technician to whom the critics of the world have already given a place in the foremost rank of painters.

Every complete movement of this sort will be notable for the variety of its exhibits. It will give a hearing to the men who have nothing in their work but promise, as well as to the men whose promise has been so fulfilled that it turned out to be prophecy. But the fulfilled promises take precedence, and it is better to let the public see what has been accomplished before showing the fruit in the bud.

"It amazes me," an onlooker mumbled after he had walked around the gallery and looked at Mr. Hassam's twenty-four pictures rather carefully, "that any one man could have painted such a varied assortment of canvases. I can understand how the man that painted this," pointing to one of the pictures, "could have painted that and that and that; but I can't understand how he could have painted this one and this and—"

So he went on, separating one picture from another, to attest the artist's comprehensiveness and variety.

It's a matter of mood and of problems,

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for to such an artist as Mr. Hassam each picture presents a different problem. Take the two figure paintings that occupy the centre of the south wall for illustrations. They are less obvious than any of the others and will be less generally understood.

In each instance a woman is pictured sitting against a window, yet the problems are very different. In "The Bowl of Nاستورتيوم" the woman sits by the open window of a colonial house. The curtain is raised and the view reaches out into the orchard beyond. It is a cool light that comes in through the transparent curtains, just strong enough to cast faint shadow, and in this atmosphere the painter has encircled his model.

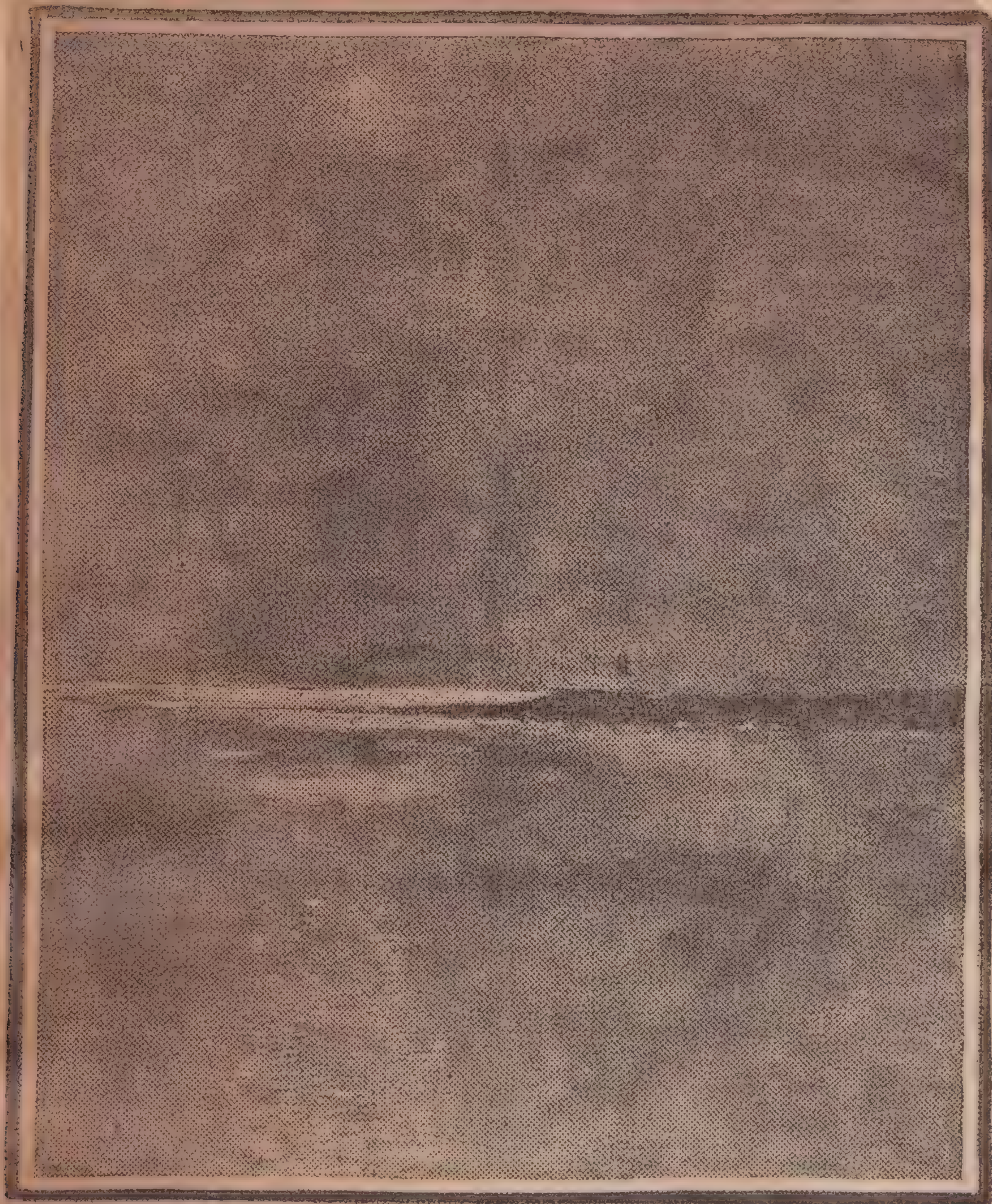
In the other picture, the woman sits by the window of his studio in the city. It is a north window, and the bright, early

morning light of spring glances against the glass and almost peeps into the room. A sheer colored curtain is drawn over the glass. Against this light the features of the woman are almost obscured by the glare and wrapped in all the reflected lights from the curtains and other accessories. While it may be less beautiful than its neighbor in harmony of tone and color, it is a marvelous technical accomplishment, as every master of pigment will recognize, and an increasingly intelligent public will eventually realize.

Much more popular pictures than are the landscapes and the sea in moonlight; the tonalities impinging upon as every truthful representation of lesser light that rules be.

Then again, Mr. Hassam is placed with fine regard for the concealing faculty of outdoor light that is less generally remarked than its power to reveal. One may learn a lot about the actual appearance of things from this painter.

Those of our artists who are primarily decorative in their feeling and work stim-



A Novelty in Water Color

The Water Color Club has in an innovation into its annual exhibition this year which has succeeded well that it will undoubtedly become a regular feature in the future. It has given the work of the individual exhibitor, giving the visitor a chance to become

and that of the painter, for the claim of the moderns is that they are striving to return to the primitive.

Although it is the fashion to belittle these exhibitions—water color itself seems to be out of fashion in New York—they must be reckoned with, as a pledge of the sincerity of a large number of exhibitors who are working hard and doing their best. Where there is a good, serious intention, one must be serious also. Even those who strive well and make an utter failure contribute something to the progress of the world. But do not let this carry an implication that the work of the water-colorists spells failure by any means. There is much to admire in it, and it is an art worth preserving.

Pennell Etchings and Lithographs

Believe the printer.

What would Sir Seymour Haden, say, have given to have had Joseph Pennell print his etchings for him?

The question came to us naturally as we viewed the new Pennell etchings and lithographs the Keppels have been showing, and which we were compelled to pass over last week, for Pennell is a printer of the first rank, and there is a world of difference between a Pennell print pulled by the artist and one taken from the same plate by another, even an expert, hand.

These new Pennell prints should add something to the etcher's reputation. All that Pennell does now is interesting. Between his early and his present work one notices just about the same difference that he finds in Whistler's work of the same two periods. As his talent matures Whistler's influence over Pennell becomes more conspicuous. The development in each instance marks the progress that marks technical improvement. Sureness and confidence permit scanty indications where immaturity demanded complete lines. The growing artist knows what to eliminate and how to express himself with a few lines. The stamp of the professional replaces the stamp of the amateur.

The most popular print in this collection, a lithograph of the coronation of King George, was made during the coronation services, and not from studies, as has been reported. It is a fit theme for a lithograph, and in choosing this medium Pennell made a selection that he might well have done in other instances.

The etchings are far more Pennellesque, and, to the present writer, more worthy of his talent. "The Wonder of Work" is his theme, and in handling this elemental subject Pennell is less human than Braugwyn. Great factories and coal breakers, cranes, derricks, grips, jaws, etc., lend themselves to the etchers' art as readily as the steel frames of uncompleted skyscrapers.

Pennell has seized upon this phase of

ulate the question: "Is it beautiful?" And when one begins to ask this question before a work of art he is disarmed of certain criticisms. Or, at least, from this point of view he may well overlook many things that he would demand from another painter.

The decorator is privileged to take some liberties with fact; his work is creative and truthful in the larger sense of imaginatively truthful. Where others need be absolutely literal, he need only retain so much of a given reality as is needed to make his picture veracious, and from this he can go on to create his decoration and construct it imaginatively.

This is the larger art—greater, as the miracles of the human brain are greater than the mechanics of the camera's lens. One need not look to Mr. Hassam's figures for anatomical charts to be used in a medical clinic, yet from a suitable perspective he will not fail to be impressed by the substance of the undraped shoulders of The Girl Reading. He has made pigment flesh, which is no insignificant transmutation of substances.

As pictures, the writer finds these canvases very lovely. All those elementary and essential factors of pictorial art, such as the division of the canvas into harmonious spaces, the composition of the picture—often accomplished by color rather than by line—the spacing of objects, the "spotting" of the picture on the canvas, proportion, balance and harmonious assembling of colors—all these have been finely regarded. It is the work of the professional whose touch is sure because he knows his instrument, whose objects are balanced because he knows what to emphasize and what to subordinate in order to produce a work of art.

The onlooker is often handicapped because of his interest in this feature or that and his unprofessional desire to have it enlarged and elaborated. The artist, however, is interested in it and suffers from the fact that for the sake of a balance he must whittle down the prominence of it. It is characteristic of Mr. Hassam's work that he seldom over-

quainted with his or her—women predominate here—work. Very often a picture of merit is overlooked because, squeezed in between other canvases, its qualities are shadowed.

Such a group in the first gallery has chief interest for the writer. It is hung on the east wall, to balance a group of Mr. Hassam's sparkling aquatints. If the artist's name has been read aright from the pictures it is Anna Goldthwaite, until recently a student in Paris. The pictures represent the prevailing fashion (?) of the French capital, and Paris is rather confused, esthetically, at present.

The common observation before Miss Goldthwaite's pictures is this: "That is the way a child would paint." It is—only it's different. A child does many artistic things naturally and correctly. Afterward it becomes self-conscious and imitative and forms bad artistic habits which have to be corrected. One of the things that technical training does is to restore what has been lost.

The child's vision is normally true, fearless and independent, and if Miss Goldthwaite has secured this she has made good progress.

The pictures are loosely handled with what is popularly known as the "impressionist" method. They are done in a large way without bothering very much about unimportant details; maybe, without bothering enough about them and maybe not. Her drawing is by scanty indications, such as one finds in Whistler's and Pennell's and MacLaughlan's later etchings, and in this manner she presents broad landscapes with well marked topography and distance and perspective. She accomplishes it in most agreeable, cool, color schemes that leave her pictures satisfying to the conservative. They are very different from the noisy red, white and blue decorations, representing this same Parisian method, of Milne.

Quite the most satisfactory of this group is an "out-of-door" scene, inviting on a grassy side. B

the theme, and used it with pictorial power. There is a view of the Chicago stockyards that deserves special mention. Here he had to deal with the problem that bothered Millet—to picture a flat surface and make it stay flat. Pennell has succeeded in as well-drawn a print as we can recall.

Early French Statues

Although one does not expect to find sculpture amusing, it sometimes so happens. Three French statues are now on exhibition at the galleries of E. Gimpel and Wildenstein which have this characteristic, though it is not their main attraction.

The statues, which date from the fifteenth century, represent French sculpture in its earliest phases. They came from the Hospital of Issoudun, an institution that dates from the early centuries of the Middle Ages.

Germain Bapst, who has written about these statues, says that it was evidently "to show that the object of founding the hospital was not for the poor" that the author of a group representing a physician operating upon a patient "has portrayed the latter as a gentleman of refinement." The naivete and negligent ease with which the physician thrusts his instrument into the victim's face is very entertaining.

The statues have much of sound merit in them, despite their early origin. Strangely enough, it is the lower part of the faces in each of the two larger pieces that is strongly modeled, and the characterization is concentrated about the lips, mouths and chins.

EXHIBITION CALENDAR

BERLIN PHOTOGRAPHIC COME

45 Madison Avenue—The works of Rothenstein. Until November 18.

EHRLICH GALLERIES, 463 Fifth Avenue—Permanent Exhibition of Old Masters.

FINE ARTS BUILDING, 235 West Fifty-seventh Street—New York Water Color Club. Until November 18.

FISCHER GALLERY, 465 Fifth Avenue—Permanent exhibition of old and modern masters.

GIMPEL & WILDENSTEIN, 633 Fifth Avenue—Three French statues of the XV. century, coming from the Hospital of Issoudun. Until November 18.

FOLSOM GALLERIES, 396 Fifth Avenue—Paintings by Jonas Lie. Sanguine and pastel portraits by Virginia Hargraves Wood.

HAHLO GALLERY, 569 Fifth Avenue—Old English mezzotints and stipples. Until November 28.

HODGKINS GALLERIES, 630 Fifth Avenue—English drawings by Cosway, Downman, Gardner, Gainsborough, Hoppner, Lawrence, Smart, Wheatley, Englehart, Faithorne, Buck, Benjamin West, Eldridge, Pilmer, Reynolds and Sherwin. No closing date set.

KENNEDY & CO., 613 Fifth Avenue—Collection of etchings formerly owned by Sir F. Seymour Haden. First part, Abrahams to Millet. Until November 15.

Mr. Kennedy announces the publication of a new Haig etching, "The South Transept of St. Mark's, Venice."

KEPPEL GALLERY, 4 East Thirty-ninth Street—Engravings by early German masters, November 8-28.

KRAUSHAAR GALLERY, 260 Fifth Avenue—Original etchings by Frank Brangwyn.

MACBETH GALLERY, 450 Fifth Avenue—Paintings by Dougherty, Vaughn, Coman, Mora, Wiggins, Hawthorne, Davis, Davies, Williams, Ranger, Eaton, Freiseke, Murphy, Ochtman, Groll, Kent, Sartain, Ryder, Greacen, Carlson, Miller, Olinsky, Propper, Akin and Hassam. Preliminary to regular exhibition.

MADISON ART GALLERY, 405 Madison Avenue—Opening exhibition. Paintings by Anderson, Bellows, Brinley, Ebert, Mary Foote, Glackens, Halpent, Kuhn, Lawson, MacRae, Marshall, Myers, Tucker and Taylor. Until November 24.

MACDOWELL CLUB, 108 West Fifty-fifth Street—First exhibition of paintings under the new Macdowell group plan, showing the work of Bellows, Brinley, Dougherty, Haggin, Henri, Lie, Johansen, McLane and Wiles. November 2-13, except Mondays and Tuesdays, from 10-6. The second group exhibition begins November 16.

METROPOLITAN MUSEUM OF ART, Fifth Avenue and Eighty-first Street—Opening of the new Egyptian wing. Exhibition of early American Colonial portraits and silver.

MONTROSS GALLERY, 550 Fifth Avenue—Old Chinese bronzes, pottery and paintings. Until December 9.

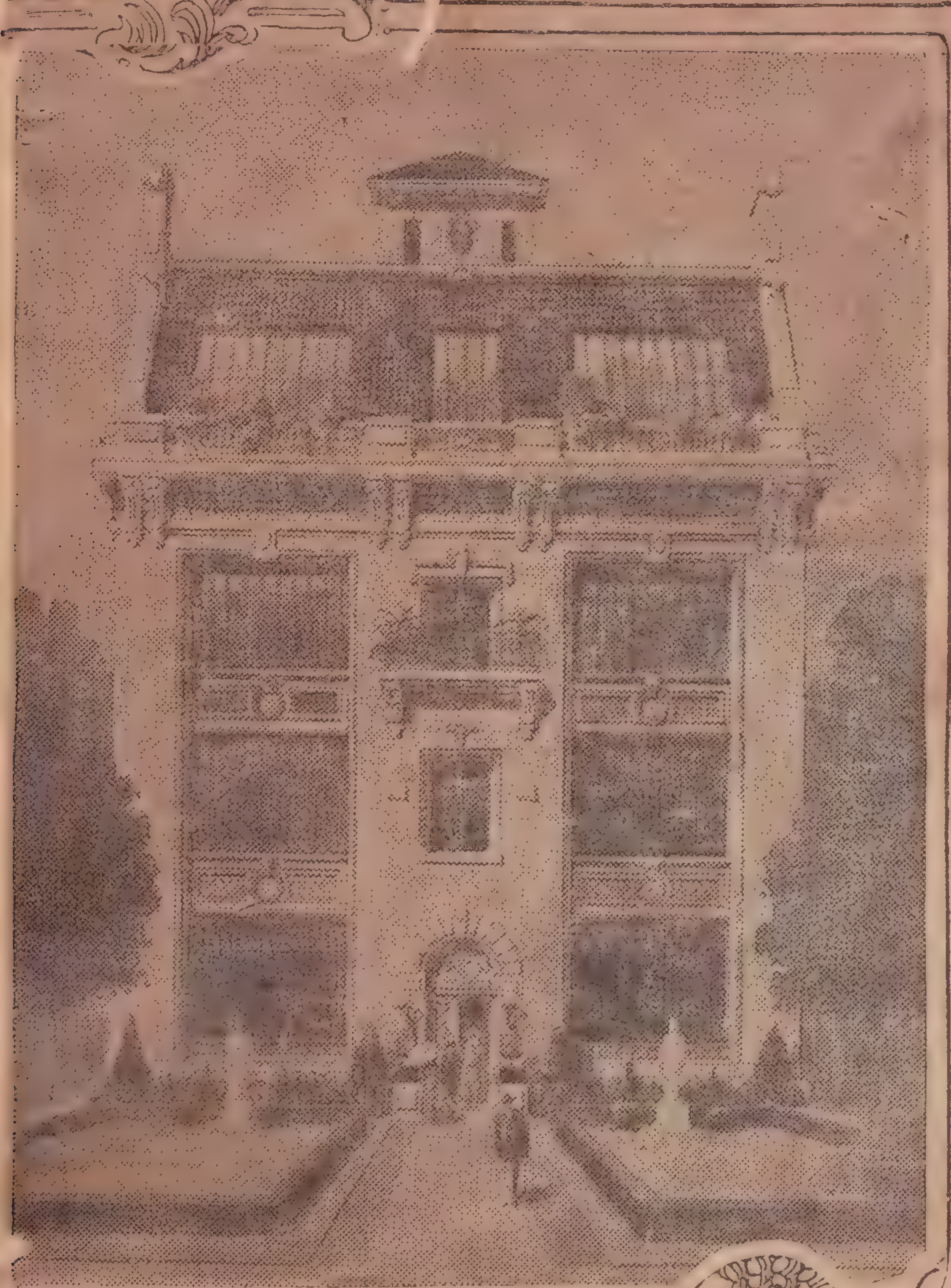
NATIONAL ARTS CLUB, 119 East Nineteenth Street—Sixth annual exhibition of the books of the year. November 8-30.

NEWARK MUSEUM ASSOCIATION, Public Library—Childe Hassam's pictures, November 8-30.

PENN ACADEMY OF FINE ARTS, Philadelphia—Ninth annual exhibition of water colors, November 12-December 17. Exhibits must be sent before October 24. Rules of entry may be had from the art editor of the News.

SOME INTERESTING WORK BY

Call. 11/12/11



APARTMENT HOUSE NOW
BEING ERECTED IN SOUTH
PARKWAY, EAST ORANGE.



THE BEAUX ARTS APARTMENT HOUSE
NOW GOING UP IN CLINTON AVE.



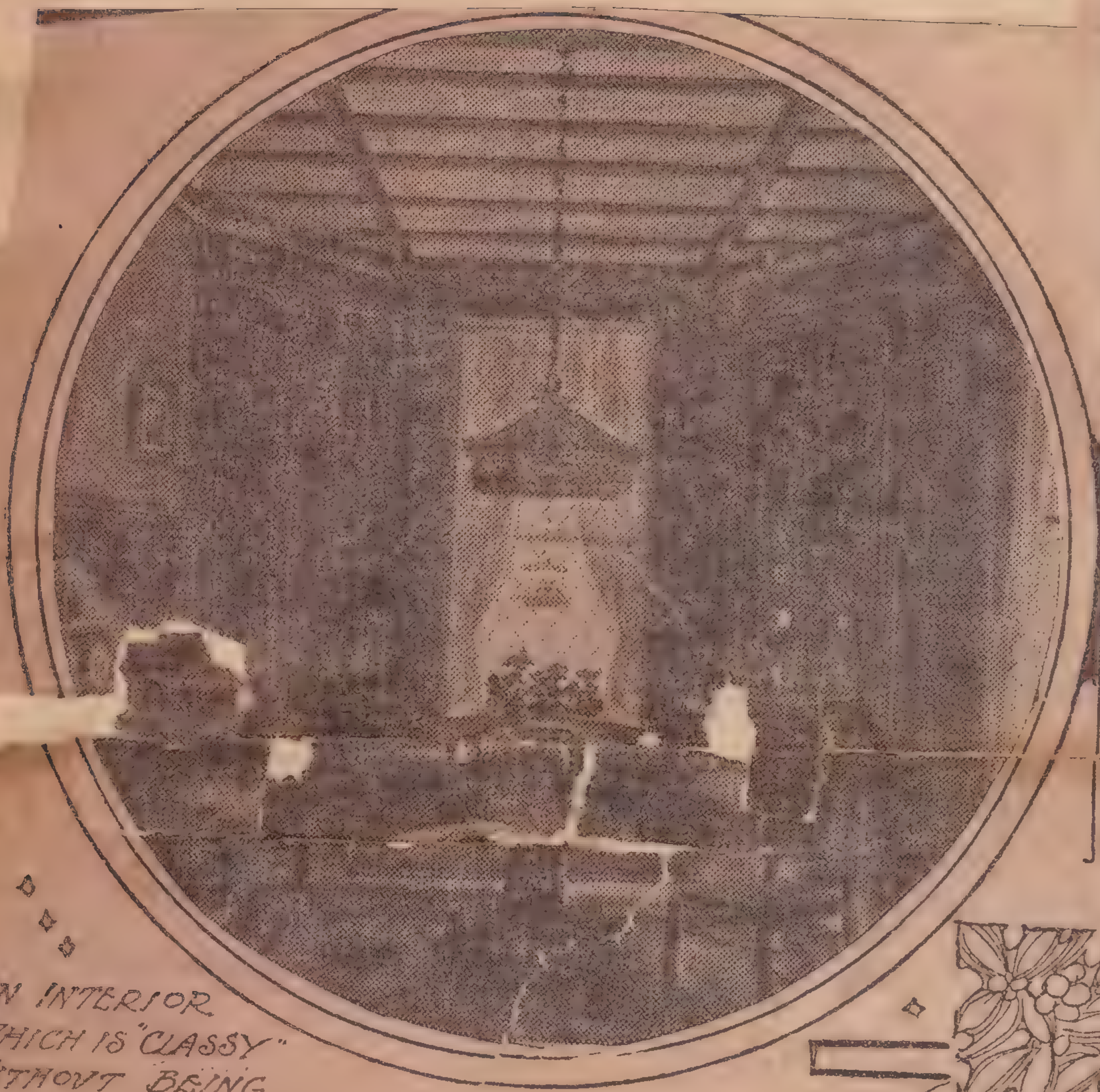
ENTRANCE HALL FOR
NEW APARTMENT HOUSE

Images that
to do some
been done
to get up

A YOUNG NEWARK ARCHITECT



• DESIGN FOR A LOFT BUILDING •



AN INTERIOR
WHICH IS "CLASSY"
WITHOUT BEING
DISTINCTLY ORNATE



AN APARTMENT
• SUGGESTS COMFORT



... DESIGN FOR AN APARTMENT HOUSE ...



INTERIOR THAT
AS WELL AS ELEGANCE.

In every profession it is to the younger element that we naturally look for innovations. In all professions Newark has young men who are striking out for themselves along untried lines, or applying to local conditions ideas they have gleaned elsewhere. More than ever before the community is responsive to such endeavor.

There is an increasing demand for the unique. There is a desire for a little better than it has before. There is an ambition for originality as well

as of ideas, to raise a standard that others in the community may admire, and at the same time emulate. This is progress along individual lines. It is essential to the spirit of modern achievement. It shakes off the dead-wood of the traditions, and it gives every man a chance to show what is in him, no matter whether he is trying to create new things himself or getting others to create them.

What were luxuries to the fathers are necessities to us. Comfort has been added to utility, and beauty has been added to comfort. We are in an aesthetic age; not an age of classic propriety, but an age of individual expression. And in this spirit, movement, development, Newark is taking her just and proper part. She might have been slow to wake up, but she is none the less awake.

A Type of the Modern Spirit.

If these remarks have any significance for the general reader, it is that the time has come to note what certain individuals are doing to accomplish things for our civic betterment along individual lines. For any one of us who takes a step along the line of progress is helping all the rest of us in a general movement toward better things. It may be of interest, therefore, to take a glance at the work of one young man who has given to Newark, in concrete form, certain ideas which are distinctly out of the conventional, so far as our local traditions go. He is not the only one, but he furnishes a good example of the new order of things.

A glance at the accompanying cuts will give an idea of the character of the work he is doing. They are designs by Edward D. Dunn, architect, whose offices are on the top floor of the Firemen's Insurance Company Building. Mr. Dunn has been engaged in his profession for only two years, but during that time has drawn the plans for some of the most interesting buildings of their class that have been or are being erected in Newark and its suburbs.

One of these is the Beaux Arts apartment house, now building, at 366 Clinton avenue. Another is an apartment house on South Parkway, East Orange, between Main street and Central avenue. Still farther is a salesroom structure which not just been started at Bleecker and Washington streets, on the site of the East Mary's Academy. A building to be devoted to similar uses is being constructed for John Colyer at 602-506 Central avenue at a cost of \$53,500. Mr. Dunn is also just contracted for a building north of Hahne & Co.'s store, on Halsey street, for store and salesroom purposes. Another new building, designed by him, will occupy the plot at 18-20 Broad street. It will be an apartment house.

One of the largest and most imposing structures which have been built in accordance with plans he has drawn is an eight-story, sixteen-family apartment house on the old "Fellows' Folly" property, in Union street, near Fullerton avenue. Montclair. This was erected for the Archibald-Baldwin Company, at an expense of \$200,000. It is of limestone and pebbly brick, with a main entrance of limestone, beautifully carved. The architectural treatment is of the Tudor-Gothic type. This and the Colyer building have

already been described in the Sunday Call.

Another building designed by Mr. Dunn is the one in which the Newark Business College is located. This is of a Doric type. It was built at a cost of \$32,000, and in the surprisingly short space of two months.

Loft Building and Apartment.

The apartment house in the lower right hand corner of the group of pictures and the loft building shown above it have not yet passed beyond the stage of architect's plans. The design for the loft building is intended to show how grace and beauty and dignity can be combined with utility in such a structure, with practically no increase in expense. The apartment house design calls for a larger and more expensive building than the one in East Orange, shown in another cut. There would be six apartments of seven and eight exceptionally large rooms.

The Beaux Arts and the East Orange apartments are being built for the architect's father, Mr. John H. Dunn. The Beaux Arts will have nine apartments, including the janitor's, and is to cost \$50,000. The structure will stand back 35 feet from the curb and 20 from the building line, to permit of a landscape treatment for the yard. It is the intention to have on each side of the main approach a rectangular grass plot surrounded by a low and closely cropped boxwood hedge. At the inner end of each of these plots will be a three-quarter-life marble statue, classic in type and set on a low granite pedestal. Flowers and shrubbery are to be used along the front of the buildings, to carry out the decorative effect of the landscape treatment. Here, as in other designs Mr. Dunn has made for apartment houses, is exemplified the principle that in the ensemble of an artistic dwelling the building itself is only a part. It is the central focal feature around which the features that constitute environment array themselves decoratively. There is a distinct altruism in this idea, for it contributes to the artistic wealth of the neighborhood.

This new building, unique among Newark apartment houses, has a distinct flavor of the French. It has a decided suggestion of the studio, with its generous window expanses and its irresistible appeal to the artistic sense. The front is of limestone, with copper panels between the windows and a copper cornice between the third and top stories. There are bronze railings above the cornice and on the balcony between the main windows on the third story. The mansard roof rakes back four feet from the cornice

and is finished in green tile. The stairway to the roof leads into a bulkhead which is treated as an architectural feature, aiding to set off the general design. The 12x7 bays in the front of the building are equipped with eight French plate glass casement windows to each frame.

The apartments have six and seven rooms, arranged on both sides of a private hall. The living room takes the whole 25-foot front of the building and the dining room is on the rear corner. The ceilings are ten feet in the clear.

Each apartment is to have a different treatment—Louis XIV., Italian renaissance, Colonial, Early English, Adams, Mission, Gothic and French renaissance.

An Ornate Entrance Hall.

The main entrance walls will be done in a series of French plate glass Ionic mirrors and pilasters, their capitals supporting an ornate Ionic entablature. This entablature will be six inches below the ceiling and will have a projection of ten inches. The ceiling will dome six inches back from the face of the moulding and a cove lighting effect will be produced through amber-hued glass. The floors and a six-inch base will be of cream-shaded Hautville marble.

The decorations and furnishings in the hallways will be of the Louis XVI. period, with typical tables, chairs, benches and rugs. The main stairway hall will have a large well, with a leaded glass dome, under the skylight. A branch central telephone station in the rear of the stairway on the first floor will connect with all the apartments. The building will be equipped with a vacuum cleaner system and the library in each apartment will

be provided with a safe built into the wall.

As will be noted by a glance at the accompanying cuts, the East Orange apartment will be of a style radically different from the Beaux Arts. The only points of similarity on the exterior of the building are the tiled mansard roof and the casement windows. The architectural idea is of the Elizabethan period, taken very largely from the Shakespeare house at Stratford-on-Avon. This original, however, is followed very freely.

Like the Beaux Arts, the building will set well back from the sidewalk—a distance of fifty feet. The water-color of the architect shows how the intervening space will be utilized to delight the eye of the neighborhood. It will also be noted that he has placed flower boxes on sills of the ground floor windows and on the balconies on the third story.

A notable and novel external feature are the ample porches for each floor on

both sides of the building. These are to be inclosed with screens in summer, and glass in winter will really serve each apartment as an additional room. Casement glass doors open to these porches, and also to the third floor balconies, which have a projection of three feet.

The general effect of this open-air treatment will be to give the occupants of the various apartments a lively sense of outdoors. It is a suggestion of the porch life which is such a delightful feature of many of the better class of Southern homes.

The building has a frontage of 50 feet. The plot is 70x120. Approximately the structure will cost \$34,000. The first story will be of red brick. The upper stories will be of light tan stucco set in frames of exposed half timbers of a weathered brown finish.

A feature will be the front entrance with its portico consisting of heavy pillars and Gothic arches supporting a Gothic roof finished in red tile.

This building, like the Beaux Arts, will be equipped with the vacuum cleaner

system and the library safes. There will be six apartments, all with 10-foot ceilings and large rooms.

Looks Like a Single Dwelling.

Viewed from the street in its setting of arboreal antiquity, the building will have the appearance of a single dwelling-house. With its central front entrance and side porches it was designed for this effect.

That refinement in architectural feeling is not inappropriate for a building to be devoted to commercial uses is evidenced in the structure which is about to be built at Washington and Bleecker streets for William S. Fairchild and Philip J. Bowers, at a cost of \$60,000. Viewed as an architect's design, it looks for all the world like an art museum.

On the Washington street front it is divided into four sections. The end sections are pavilions projecting nine inches beyond the facade. These pavilions are of classic design, with piers and Ionic pilasters supporting the Ionic entablature which runs the entire length of the frontage. In the central sections the entablature

is supported by half-round stone columns. The general design on the Bleecker street front is the same as on Washington street, with a fifteen-foot archway admitting a drive which gives access to all of the five stores in the building. The entrance to the archway will be provided with an iron grate.

Four of the stores are on Washington street and one on Bleecker. The average floor space is 32x105. There are mezzanine floors the full width of the stores and 18 feet in depth, ten feet of this space to be devoted to office use, with eight feet for stock-room purposes.

The fronts of the building are of limestone with a granite base, and all bearing walls are of brick. The ceiling of the one-story structure is of mill construction. The building is so designed that it can carry three additional stories.

New Halsey Street Building.

The building on Halsey street will also

Cont'd mpy 199

Literature on Home Decoration

House furnishing is a subject of universal interest, and nearly every one sooner or later meets the problem of furnishing a home. Daniels says in his little book, "Furnishing of a Modest Home," "that most of us are hampered by both lack of money and by tasteless gifts. He goes on to tell directly, clearly and in few words the things which most home makers want to know. His book is the primer for those who wish to know what is good, from a critical standpoint. It consists of only 114 small sized pages, but these are full of ideas, and the book is well illustrated with examples of good and bad taste. There are chapters on

be one-story in height. It will extend north for 90 feet from the alleyway immediately adjoining the rear of the Hahne building. There will be three stores, each with 30x115 feet of floor space.

The structure will cost about \$75,000. It will be entirely of Corinthian design, ornate, with fluted pilasters and capitals supporting an entablature and decorative frieze. The front will be of white terracotta and the bearing walls of brick. All the casings will be of copper and the windows of French plate glass. The building will be 24 feet in height to the top of the cornice and the ceilings will be 18 feet in the clear. The flooring will be of red concrete, blocked in sections of 9 by 9 inches to give a tiling effect.

The apartment structure at 18-20 Broad street has been devised on a rather novel plan, in respect to the manner in which the space afforded by the site has been utilized for building purposes. The site is an inclosed plot, with a 50-foot frontage and 100 feet in depth. For a distance of forty feet back from the sidewalk the building will occupy only thirty-two feet of the total width of the property. This will give nine feet of open space on each side. For a distance of twenty-eight feet back of the thirty-two-foot section the structure will occupy the full width of the plot. A twelve-foot extension in the rear will have a space of six feet on each side.

This general arrangement not only furnishes ample light and air to the sides of the building in the front and rear, but also affords an outlook to Broad street from the central section. Thus all the apartments in the building really front on the street. The new structure will be in a good neighborhood, where there is a demand for light and cheery apartments, and it is believed a sacrifice of a part of the front section of the site as building space will, under the general plan adopted, increase the rental value.

The building is to be four stories in height, with accommodations for twelve families. It is being erected for the Hainski-Roedemacher Company, and is to cost \$34,000. The front will be of tapestry brick with galvanized cornice sanded to imitate limestone, and with a brick frieze supported by iron brackets. The main entrance will be on the south side, 35 feet back from the sidewalk. Large electric torches will stand on each side of the entrance. There will be a basement under the entire building, with janitor's quarters.

It will be seen in the structures thus briefly described that Mr. Dunn has striven for something more attractive and original than would ordinarily be used for the purposes intended, something that will give a certain element of distinction to the building itself and to its location.

Touch to the neighbor. It is located. He is a pupil of the idea that architecture is a proportion and not of cost and treatment which is artistic and is not necessarily more expensive treatment which does not depart from the commonplace.

Mr. Dunn is 27 years of age. He has studied in Paris under a pupil of the Ecole de Beaux Arts and has imbibed many of his ideas from that source. Associated with him in his profession are his brothers, John H. Dunn, Jr., and James C. Dunn.

the several rooms in the house, one on pictures and casts and another on small ornaments.

"Interior Decoration and Furnishing," by Keith, is another very useful book, similar in style to Daniels's.

"Art and Economy in Home Decoration" is written by Mabel Luke Priestman, for twelve years an interior decorator. There are interesting chapters on stenciling, home-made rugs and the arrangement of flowers. Miss Priestman's book, "Handicrafts in the Home," goes more into the details of the arts and crafts.

"Decorative Styles and Periods in the Home," by Candee, outlines for the reader the various periods of decoration, and the furniture and ornament appropriate to each. It is a valuable book for reference and study.

The old furniture and china books form a separate class. To the house furnisher who adds now and then rare old pieces to the home collection they are a never-failing source of interest and pleasure.

The magazines, The Craftsman, The House Beautiful, Arts and Decoration, Innen Dekoration and Die Kunst und Dekoration contain many beautiful plates of houses and interiors.

The Art Department of the Newark Library has copies of all these books and magazines and they may be borrowed on a reader's card. Mounted plates of interiors, examples of good and bad taste in furnishing, and designs of old and new furniture may also be borrowed.

HISTORIC BOWL IN EXHIBIT

In the loan collection of colonial ecclesiastical silverware in the Metropolitan Museum of Art in New York is the silver christening bowl of the First Presbyterian Church of this city. It was brought from England by Jasper Crane, a London merchant, and his wife, Alice Crane, on board the ship Arabella, to Connecticut, and about a hundred years later became church property.

In 1641 the bowl was used in the baptism of Deliverance Crane, son of Jasper and Alice Crane. The family brought the bowl to Newark in 1667. Jasper died in 1679, leaving it to his son Azariah, and the bowl, it is said, graced the family bridal feasts. In 1730 Azariah Crane died, leaving the bowl to the "First Presbyterian Church of Newark, to be used in God's service forever."

From the communion table the bowl witnessed the founding of Princeton College in 1748, and its first class when graduating. It also looked upon the council of war held by General Washington in 1776. It was concealed during the Revolution and the church again took possession of it when the edifice was built in 1791. The bowl has been in Newark for 244 years, and is a very cherished memento of the "Old First."

MAY VIEW BIRD EXHIBIT

Two more weeks are left in which Newarkers old and young may visit the bird exhibit at the Free Public Library. So much interest is being taken in this collection of native birds, with nests and eggs, that nearly 3,500 people have visited it already.

Until November 29 the exhibit will be open to the public from 2 to 6:30 and from 7:30 to 9:30 P. M. and on Sunday from 2 to 6 and 7:30 to 9 P. M. Colored posters calling attention to the show have been placed in all the schools.

MUSEUM NOTES

The music collection of the Free Public Library includes several of the leading musical magazines. The Etude and Musicien are much used by teachers and students, while the Musical Courier, Musical Observer and Musical Age, with their reviews of new compositions and concerts, and their personal sketches of professional musicians, appeal more to the popular taste. All but the latest number may be borrowed for home use.

Pictures of things to draw and books that tell how to draw them may be borrowed in the art department of the Public Library. A set of more than one hundred pictures have been taken from Prang's Progressive Drawing Books and mounted. Several of these may be borrowed at a time and kept for one month. There are also animal pictures, birds, flowers and border designs, pictures of children and colored landscapes. These pictures are especially useful to the first year students at Fawcett Drawing School, and to other elementary classes. In the art department one can also borrow simple designs for leather work, tiles, hammered brass work and wood carving.

A few books frequently used by beginners are "Text Books of Art Education," by Froehlich, 7v. 707F92; Augsburg's "Drawing," 3v. 740An4; "Principles of Design," by Batcheld, 745B31, and "Manual Arts," by Hammock, 2v. 741H1821. There are lists of books which help in selecting material on the arts and crafts, watercolor painting and pen and pencil drawing.

Charles W. Hawthorne's well-known "Mother and Child," one of the artist's best pictures, has been purchased for the Syracuse Art Museum, through William Macbeth.

The Detroit Museum of Art has purchased Childe Hassam's "Plagga Centrale and Fort Cabanas, Havana," and the Worcester Art Museum has added his "Breakfast Room" to its growing collection.

The Mad Etcher of Paris is the subject of a contribution to Arts and Decoration. Fitzroy Carrington, who is a recognized authority on etchings, wrote it and anything Mr. Carrington might say about Meryon is well worth reading; for he does not express his professional opinions carelessly.

"Poor mad Meryon!" exclaims the writer. "Surely 'art for art's sake' can count no more wholesouled votary." And yet "Meryon's art is founded on suffering, sympathy with a bygone time, on that nostalgia which is so peculiarly the inheritance of the French. Meryon always said that his mother was of Spanish origin—though her name, Narcisse Chas-poux, is French. His father, Charles Lewis Meryon, of Rye, Sussex, was the descendant of an old French family, originally of Huguenot extraction. In a sense, exiles, both, from the land of their forefathers."

With two years of preparation he was master of his medium and etched "Paris transformed, desecrated, demolished daily before his eyes—that was a protracted and daily recurring martyrdom."

"The precious plates which he wrought are instinct with a quality which official recognition might have impaired or entirely killed," Mr. Carrington explains after lamenting that Meryon was not commissioned to picture old Paris fully instead of being left to do it almost furtively, amid poverty, discouragement, neglect. "That self-revelation which comes only of the intimacy of two kindred spirits (Paris and Meryon), unshared with and unknown to the outside world—that is the keynote of Meryon's art."

the base of the panel, in gold lustre glass, as are also the words "To the glory of God and in loving memory of Harriet Taylor Harrison, born Sept. 6, 1864; died November 13, 1910."

The two side mosaic panels are treated in subdued gray tones, harmonizing with the frame, and tend to focus the eye on the centre of the picture. These contain the following memorial inscriptions:

Samuel E. Harrison, born March 17, 1822; died January 5, 1893.

Sarah Edlow Harrison, born June 23, 1827; died August 28, 1903.

Edward Tunis McLaughlin, born August 24, 1838; died October 16, 1893.

Elizabeth Detwiller McLaughlin, born April 19, 1843; died January 27, 1903.

The tablet was executed throughout by the Tiffany Studios, where it will be on exhibition for a few days, after which it will be permanently placed in St. John's Church, Paterson, N. J.

PEN AND BRUSH

A collection of old Wedgwood, on exhibition at the galleries of Cooper & Griffith, has its interest for lovers of old English ware.

The collection was formed by Frederick Rathbone, of South Kensington, London, an acknowledged expert.

It consists entirely of decorative pieces, plaques, medallions, vases, busts and a series of portraits of eighteenth century celebrities.

B. J. Blommers, the Dutch artist, has become heir to the late Josef Israels. Israels was commissioned by his fellow Dutch artists to paint a portrait of Andrew Carnegie, as a donation to the peace palace at The Hague.

The death of Israels has led to the selection of Blommers to paint the por-

trait. Theodore Neuhuys, who is now in this country, has arranged for Mr. Carnegie to sit for the portrait next March.

Dressmakers, costumers and others interested in designs for fancy dress costumes use the pictures in the art department of the Public Library. One borrower plans the costumes worn by a company of moving picture show people. She selects pictures of Mohammedan priests, Egyptian cavalry and Bible characters, and another designs dresses for children's parties at Hallowe'en and Christmas time.

The art department has in addition to these pictures several sets of English, French and German costumes. The plates taken from Zur Geschichte der Kostume, published by Braun & Schneider, show the development of dress from the third century through the seventeenth.

These plates are, of course, authoritative and include many popular subjects, such as the robes and armor worn by the Knights Templars. There are Japanese pictures, showing the interiors of Japanese homes and the dresses worn by the women and girls. The file of costume is supplemented by pictures on the travel and portrait files, which show the garb of various nationalities.

As many pictures as are needed may be borrowed at one time on a reader's card and kept one month.

A new record price was established this week in the print world when a proof of Rembrandt's "Jan Lutina" was sold for \$10,000. The proof was taken from the plate in its first state, before the window was added. It is in prime condition, even to the margins, which is altogether unusual, and a well printed proof. This is the highest price ever paid in America for an etching, we were told, by the dealers who sold it, Arthur B. Hahlo & Co.

FINE ART IS SHOWN

Newark League Is Conducting an Exhibit of Original Creations Here.

All but three of the twenty-one members of the Newark Art League are represented in the exhibit being conducted this week by the members at their headquarters, 847 Broad street. It is a very pleasing array that greets the visitor's eye. There are 145 pictures catalogued in the exhibit and the art lover will enjoy a treat by visiting the studio by Friday night, when the exhibition ends.

Gus Mager, of "Sherlocko, the Monk" fame, who is a prominent member of the league, has four pictures on exhibition. Some of the best work of H. August Schwabe, the president of the league, is displayed. There are oil paintings, water colors, crayon portraits, sketches and plaster casts. There is a cast of the President by a member of the league that is a splendid likeness.

Following are the members of the league: H. Augustus Schwabe, president; Alexander Geiger, vice-president; Frank E. Muni, secretary and treasurer; Ferdinand Bruninghaus, William Ball, Charles Taylor Clarke, Charles Cammerio, Frederick W. Coleman, Alexander Geiger, John Grabach, Henry Krug, Albert Koelble, Gus Mager, Rudolph Missbach, Herman F. Nagel, Ferdinand Poppenhauser, Irwin Schwabe, Jonathan M. Swanson, Harold Foster, Allen S. Foster and Reinhold Anna.

Newark Art League's Exhibition.

The first annual exhibition of the Newark Art League, which came to a close in the league's art rooms at 847 Broad street, last night, exceeded all expectations of the members. More than 150 paintings, all the work of local artists, were on view throughout the entire week. The exhibit included paintings from every one of the twenty-one members, including H. August Schwabe, the president. A feature that was favorably commented upon was the fact that many of the paintings represented historic scenes in and about Newark.

The exhibit was largely attended last night, when the members of the league had as guests several members of the Kit-Kat Club, of New York.

Chinese Paintings, Bronzes and Pottery

Metropolitan Museum Opens Egyptian Wing with Show of Colonial Portraits and Silver.

The decorative tendency in modern painting is very generally attributed to the influence of Japanese art, which has commanded attention now for half a century or more. The artists acknowledge their indebtedness, both by word of mouth and by frank imitation; or, shall we say, by learning from the Japanese how to apply the principles of decoration?

Be it as it may, we now learn that the Japanese—eclectic and ready to borrow the good things of life from their neighbors in the past as in the present—took their art from the Chinese.

Like all the rest of the high civilizations of ancient times, that of the Chinese has a very great interest. The world has not known a great deal about it. It is still clouded in uncertainty and mystery. Was the yellow race the original type of man and the white race a "sport" like white blackbirds and albinos? and other profound questions are being asked anent these yellow people of great achievement and complex psychology.

A side light upon this ancient civilization will be found in the exhibition of bronzes, pottery and paintings with which the Montross gallery is well filled and will be for a full month.

The bronzes are named first, because they are the oldest. As China emerged from the bronze age, the wine bottles and other utensils gave place to a stone ware that is here illustrated. This is not by any means identical with the Chinese porcelains that have been collected so popularly in recent years. In some ways it is a coarser, cruder pottery, but not the less beautiful. In color, shape and glaze, it has fascinations that the later product, which the Chinese say was produced after the ceramic art had begun to degenerate, cannot surpass. The older pottery very naturally claims the interest of the experienced collector who has wearied of more modern products.

The walls of the inner and outer gallery are hung with paintings; longitudinal kakamonos and latitudinal makamonos. The paintings are upon silk; for the most part in restrained colors.

The Chinese painting can be compared—not in size—with the drawings, etchings and other prints of the Western world rather than with its water colors and oils. We understand that the Chinese have always considered a calligraphic art and it appears to be the product of the writing brush rather than of the painter's instrument.

It is a strange art, in many ways. First of all, one must find the right view point from which to look at it in order to appreciate the perspective which, even if it is not in accordance with modern ideas, is certainly not lacking. Long vistas are admirably reproduced now and then and the topography of the land is accurately indicated very often.

No features of this art impressed the writer more than the use of color, the spacing of objects and the grouping, particularly of human figures. The spacing asserts itself in the long makamonos on the right wall as you enter the outer gallery, very boldly. Here one thinks of the mastery of this feature of decoration possessed by Whistler and such a conspicuous element of such pictures as his sonatas and the Falling Rocket that Ruskin attacked so viciously.

The grouping of the figures is peculiarly beautiful in these same makamonos. Women bend their bodies with unusual grace, if not in everyday attitudes, and so as to make a beautiful contour line for the group. We know nothing like it in the work of an Occidental, but its unusualness is no more noticeable than its grace. Certainly these painters did not lack an understanding of composition.

The drawing is mysteriously uneven. Characterization is common to all their portraits and figure paintings. Occasionally the entire figure is admirably drawn yet again the drawing will be excellent, say down to the knee, and then the beholder is baffled by a mysterious disproportion.

Apart from the truth and beauty of life,

the drawing of the figure has an engrossingness that few modern figure painters consider or attempt. Arthur B. Davies is perhaps the greatest modern master of it—his drawings are to be seen only too seldom. Rembrandt had it as none of his contemporaries. Sometimes one finds it in an etching; one of Brangwyn's, say. It is an interesting art before which one may stand contentedly for a long while, failing to exhaust its content. He will find something amusing in it almost invariably which betokens a true sense of humor in those old Chinese. It is a refined art, too; indicative of a very accomplished civilization. Indeed, one turns away and wonders whether the world has progressed very far beyond that Eastern period in its culture.

The new wing of the Metropolitan Museum of Art was opened last week. In this wing there are ten galleries holding the museum's remarkable collection of Egyptian art.

There were opened at the same time two other exhibitions; one of colonial portraits, the other of colonial silver.

The collection of portraits is small—only twenty-eight canvases. It represents the work of Smybert, Blackburn, Feke, Pelham and Copley.

The museum's department of Egyptian art was organized only five years ago, although at that time it possessed a considerable number of more or less unrelated specimens. An expedition sent to Egypt secured a large assortment of antiquities, most of which were gathered from the fields; from the neighborhood of Lisht, thirty miles south of Cairo; the oasis of Kharga in the Egyptian desert, and the palace of Amenhotep 3d.

The collection is said to illustrate quite as well as any museum in the world the entire history of Egyptian art. Whether or not this is true the writer does not pretend to say. Time may have fogged his memory of interesting sections of the famous museum in Cairo whose exhibits interested him as he has never been interested since in Egyptian antiquities.

Perhaps this is due to prejudice, for he cannot deny that he believes the place for a race's antiquities is in the land that produced them.

The collection of silver is not without an educational value and it has a peculiar interest now when Dolly Madison and Paul Revere and other patterns have their vogue in the dining-room.

The exhibit is composed largely of communion services, which, though often made of pewter, were sometimes made of the other white metal. Some of these displays were wrought by American silversmiths, yet many were gifts from William and Mary and the first three Georges. Its variety will attract both the Anglophile and the American patriot.

A chalice and paten cover loaned by St. Peter's Church at South Amboy, is attributed to an unknown smith of 1612 and is one of the several exhibits from this State. The exhibition may be found disappointing, because it is not a comprehensive show of the work of those early Americans who wrought in silver.

BOOKS THAT WILL HELP YOU DECORATE YOUR FLAT

This day of the apartment house, with its limitation of much of the home interest to the question of interior attractiveness, is one of the causes of the increasing demand for knowledge and reading along the lines of the furnishing and decoration of the home. This demand has been satisfactorily met by a number of books recently published and which are on the shelves of the Newark Free Public Library.

One of the best of these, from a practical as well as from an artistic standpoint, is Mabel Luke Priestman's "Art and Economy in Home Decoration." The author's ideas and suggestions are based upon personal experience, which gives the book an exceptional practical value. "Handicrafts in the Home," by the same writer, treats more fully the technical details of home decoration and is full of valuable instruction for the amateur craftsman.

Other books useful to the home-maker are Keith's "Interior Decoration and Furnishing" and Daniel's "Furnishing of a Modest Home," the latter a small volume, yet comprehensive, and excellently illustrated.

Treating the subject from a less general and more purely artistic viewpoint are many books on china and old furniture. Among the latter class "Decorative Styles and Periods in the Home," by Helen Churchill Candee, is valuable as an historical outline of periods of decoration and their contemporaneous styles of furniture and ornament.

Magazines with up-to-date information and many beautiful illustrations of home furnishing and decoration are The House Beautiful, Craftsman, Arts and Decoration, Die Kunst und Dekoration and Innen Dekoration.

Copies of all these books and magazines, and many others on the same subject, may be borrowed on a reader's card from the art department of the Public Library. A large number of mounted plates illustrating interior furnishing and decoration, good and bad taste in the planning and arrangement of rooms, color harmony and other matters of interest to home-builders may be used at the library or borrowed from the art department.

BOOKS ON ART AT LIBRARY.

The following is a short list of books recently added to the art department of the Public Library:

"Evolution in Italian Art." Allen. 1908. 759.5A15; "Practical Photo-Micrography." Barnard. 1911. 778B25; "First Century of English Porcelain." Binns. 1906. 738B512; "John La Farge." Cortisoz. 1911. 759.2L13; "Classic Point of View." Cox. 1911. 750C832; "Church Plate of the Diocese of Bangor." Jones. 1906. 739J7111R; "Vines and How to Grow Them." McCollom. 1911. 716M13; "Modern Art." Meier-Graefe. 2 v. 1908. 750M47R; "Report Upon the Development of Public Grounds for Greater Baltimore." Olmsted. 1904. 711O15; "Photographs of the Year." 2 v. 1909-10,

770.5P562; "Chrysanthemums." Powell. 1911. 716P87; "Garden Planning." Rogers. 1911. 716R63; "History of the Singer Building Construction." Semsch. 1903. 725.2Se5; "Building Details." Snyder. Pt. 1-9. 1906-09. 720Sn9R; "Kate Greenaway." Spielman. 1905. 759.2G82; "Materials for Permanent Painting." Toch. 1911. 751T56; "Christmas Cards and Their Chief Designers." White. 1895. 745.5W58; "A B C About Collecting." Yoxall. 1910. 704Y08.

A Qualification.

Rastus was honest and industrious, but, in the opinion of the new minister, unsociable.

"Neighborliness, my dear friend," said

LIBRARY CIRCULATION.

The circulation of books at the Free Public Library for the week ending on Friday last was as follows:

Date—Dec.	9	11	12	13	14	15
General works	8	10	3	9	2	7
Philosophy	23	18	9	17	8	16
Religion	13	20	9	15	20	13
Sociology	71	37	40	31	16	30
Philology	18	7	4	13	11	3
Nat'l science	53	24	28	30	17	25
Useful arts	72	58	38	31	37	34
Fine arts	56	42	43	41	19	24
Literature	95	78	61	44	16	33
History	43	16	8	13	7	26
Travel and description	34	22	11	23	9	10
Biography	31	21	7	17	15	15
Fiction	930	557	460	488	378	508
Juvenile	630	306	270	224	175	199
Duplicate collection	139	59	74	65	45	80
Branch 1	441	331	304	265	238	282
Branch 2	50	36	57	45	30	22
Branch 3	615	252	179	317	160	206
Branch 4	654	384	334	291	254	314
Branch 5	316	234	123	316	157	150
Branch 6	528	232	181	378	193	180

Totals 1820 2744 2243 2673 1805 2133
Total weekly circulation, 16,418; average daily circulation, 2,736.
December, 1909, 2,173; December, 1910, 2,415; picture collection, 1,348.
These statistics are for the main library and branches only. Deposit stations, of which there are eleven, do not render a weekly circulation.

WORK OVER FOR SCULPTOR BALL

Expired at His Montclair Home Yesterday, Aged 92--Funeral Held To-day.

HAD NOTED ARTISTIC CAREER

Thomas Ball, sculptor, artist, musician and writer, died yesterday at the home of his son-in-law, William Cowper, 105 Upper Mountain avenue, Montclair. The funeral was held to-day, simple services being conducted at the Cowper home by Archdeacon Carter, rector of St. Luke's Episcopal Church, Montclair.

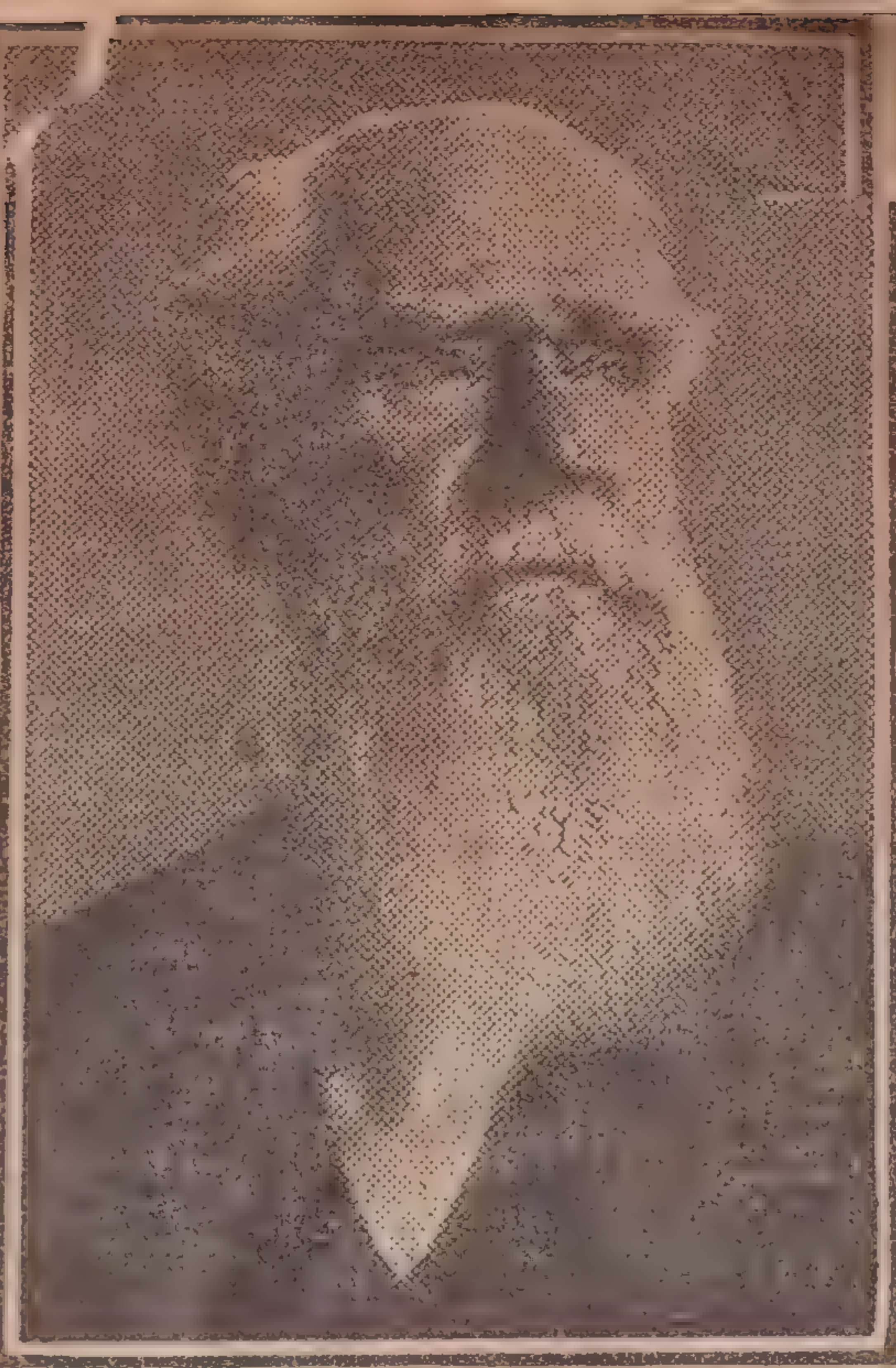
The body will be cremated and the ashes taken to Florence, Italy, to be placed beside those of Mr. Ball's wife.

Mr. Ball, who was ninety-two years old, had been failing for several weeks. He fell asleep late Sunday afternoon and did not again awaken. The cause assigned was general debility, due to old age.

The sculptor was born at Charlestown, Mass., June 3, 1819. He was educated in the schools of that city. He began his artistic career as a singer, being the first man in America to assume the character of Elijah in Mendelssohn's oratorio of that name. The performance, which was a notable one, took place in Boston.

The Montclair Oratorio Society produced "Elijah" three years ago, and Mr. Ball was asked to again assume the title role. This honor, however, on account of his age, he declined. He did not think his strength equal to such a task.

It was Mr. Ball's ambition to be an artist and he began his work as a painter in 1840, continuing to make the brush and



Thomas Ball.

palette his occupation until 1852, when he took up sculpture as a life work. Mr. Ball painted a few pictures after that. His growing fame as a sculptor was such and his commissions for statues so many that Mr. Ball laid his painting one side.

After his retirement from the sculptor's studio, Mr. Ball again turned to the canvas and, in 1907, fifty years after it was begun, he completed a painting of "Mary and Martha." He was frequently asked to exhibit it, but refused to show it, except to the friends who visited him at his home.

The painting is said to be one of his best and equal to the work of the greatest Biblical artists. It occupies a place of honor in the Cowper home.

His Noted Statues.

The most noted of Mr. Ball's sculptured groups is that of "Lincoln Freeing the Slave," at Washington. Other famous statues which he designed are the equestrian statue of Washington at the National Capital and another at Methuen, Mass.; statue of Governor Andrews in the State house at Boston, statues of Josiah Quincy and Charles Sumner in the same city and the statue of Daniel Webster in Central Park, New York.

Mr. Ball first opened a studio in Boston in 1852, and from that city he went to Florence, Italy, in 1865, remaining in the Italian city until 1897, when he returned to America. He had been a resident of Montclair since that time. While in Florence, Mr. Ball had several students who became famous sculptors. The most noted of these are Martin Miller, of Boston; Daniel C. French, of New York, and Mr. Couper. Mr. Couper married Mr. Ball's only daughter in 1875, since which time he and Mr. Ball have resided together. Mr. Couper became Mr. Ball's partner under the firm name of Ball & Couper. Mr. Ball seldom visited the studio at 207 East Seventeenth street, New York, where Mr. Couper's best work has been done.

In the field of letters Mr. Ball was also recognized. His most notable literary work was an autobiography under the title of "My Three Score Years and Ten." He was also the author of numerous poems, his latest effort in this line being a Christmas story in verse, written three years ago.

A European portrait painter and friend of Mr. Ball, Julius Rolshoven, visited Montclair about a year ago as a guest of the Couper home. Mr. Rolshoven then painted Mr. Ball's portrait. The artist had come to America to paint the pictures of John D. Rockefeller, Frederick W. Gates and several other men of wealth. Mr. Rolshoven declared that the portrait of Mr. Ball, a work of love, was the greatest he had ever done. He asserted it to be his masterpiece. It now is the chief work of art in the parlors of the Couper home, which is filled with gems, both of sculpture and painting of many famous artists.

Mr. Ball is survived by his daughter and several grandchildren. His oldest grandson, Thomas Ball Couper, is a violinist of some reputation. The others are also students of art in various forms.

At the funeral services for Mr. Ball to-day only members of the immediate family were present.

EXHIBITION CALENDAR

AMERICAN ART GALLERIES—Madison—South—Paintings by Sarah Ball Dorrison. Until December 29.

BONAVENTURE GALLERY, 5 East 35th street—Early French hand-painted fans.

COTTIER GALLERY, 3 East 40th street—Early Chinese pottery.

EHRICH GALLERIES, 463 Fifth avenue—William Hogarth's original paintings. Complete set of the famous series that has been reproduced so widely, symbolizing "Industry and Idleness."

FISCHER GALLERY, 465 Fifth avenue—Permanent exhibition of old and modern masters.

FOLSOM GALLERY, 396 Fifth avenue—The pastellists' second annual exhibition. Until December 30.

GIMPEL AND WILDENSTEIN—636 Fifth avenue—Old drawings from sixteenth, seventeenth and eighteenth centuries.

HODGKINS GALLERIES, 630 Fifth avenue—English drawings by Cosway, Downman, Gardner, Gainsborough, Hoppner, Lawrence, Smart, Wheatley, Englehart, Faithorne, Buck, Benjamin West, Elbridge, Plimer, Reynolds and Sherwin. No closing date set.

HAHLO GALLERY, 569 Fifth Avenue—Forty etchings by Donald Shaw MacLaughlan, an American etcher of prime importance. Until December 30.

KENNEDY & CO., 613 Fifth avenue—Old mezzotints and stipple engravings of fine quality, printed in colors, after Morland, Reynolds, Romney, Hoppner and others. Until December 30.

KEPPEL GALLERY, 4 East 39th st.—Seymour-Haden's water colors, drawings, etchings, dry points and mezzotints. Until December 30.

KRAUSHAAR GALLERY, 260 Fifth avenue—Trial proofs by Sir Seymour-Haden, and rare proofs by D. Y. Cameron. MAC DOWELL CLUB, 108 West 55th street—Fourth group exhibition.

MACBETH GALLERY, 450 Fifth avenue—Small bronzes and Volkmar pottery. Annual exhibition. The Volkmar kilns are located at Metuchen.

MADISON ART GALLERY, 305 Madison avenue—Japanese flower studies by Genjiro Kataoka. Recent water colors by Frederick Marshall. Until December 30.

METROPOLITAN MUSEUM OF ART, Fifth avenue and Eighty-first street—Opening of the new Egyptian wing. Exhibition of early American Colonial portraits and silver.

MONTROSS GALLERY, 550 Fifth avenue—Robert Reid's pictures. Until December 30.

NEW YORK PUBLIC LIBRARY, 476 Fifth avenue—Loan exhibition of French portrait engravings of the seventeenth century, representing the work of Morin, Mellan, Nanteuil, Edelnick, Masson, Van Scheppen and others.

NATIONAL ARTS CLUB, 119 East Nineteenth Street—National Society of Craftsmen, fifth annual exhibition, until December 28.

The club announces a special prize exhibition to be held from January 3 to 28; for members exclusively. A donation of \$1,000 will be awarded for the most meritorious painting, which will become the possession of the club.

NATIONAL ACADEMY OF DESIGN, 215 West 57th street—Winter exhibition. Admission fifty cents.

PHOTO SECESSION GALLERY, 291 Fifth Avenue—Photographs by Baron Ad De Meyer, of London. Until January 15.

POWELL GALLERY, 983 Sixth avenue—Thumb box sketches. Fourth annual display. Until December 30.

REINHARDT GALLERY, 565 Fifth avenue—Opening exhibition of very well chosen pictures, representing such masters of the old and modern schools as Rembrandt, Hals, Constable, Ruysdael, Gainsborough, Raeburn, Romney, Whistler, Homer, Corot, Millet, Inness and Israels. The "Friends of American Art" have recently bought from this collection for the Art Institute of Chicago Whistler's "The Artist in His Studio," a most unusual painting by this very talented American painter. The picture was once owned by Mr. Freer, of Detroit. Whistler bought it back and painted into it his own portrait. Seldom, if ever, did one arrange more subtle massing of colors.

Two exhibitions in the New York galleries take precedence over all others this week; not necessarily because the quality of the art displayed is superfine, but for other reasons that have to be taken in account.

One is Robert Henri's exhibition of landscapes, marine and wood interiors; of interest chiefly because it is by Mr. Henri, and, secondarily, because the painter has set aside his more familiar manner long enough to do something different.

Mr. Henri has opinions about exhibitions which he has not been reluctant to proclaim, though one would never guess, from this one-man show, that he had any other notions on the subject than those of the rest of the world. And as far as one-man shows are concerned, probably they do not differ.

Mr. Henri is also an influence in American art. Opinions vary widely concerning the wholesomeness of this influence. The Henri followers are loyal to him, though some of the rest of us feel that he is not restoring to art the classic spirit that for a time was ignored.

In fairness, it may be said, that Mr. Henri's art has a certain "punch," a vigor that is often lost when refinement is gained. And vigor has of itself the appearance, if not the substance, of virtue, though the vigor that is most enduring and far-reaching is much more than mere assertion.

Mr. Henri's new pictures are painted with the same boldness and dash that characterizes his familiar heads and long panel portraits, which are chiefly notable for his handling of a large mass of solid color.

To say that they are constructed would be to say the ridiculous; in fact, it is questionable whether they are anything more than mere sketches. Here a solid rock buries its nose in the dashing ocean and the rock must be admired. Now he catches a pictorial vista or throws a fascinating large contour line across his canvas, but these are mere incidents in picture-making and cannot be used to glorify the ensemble which must be considered in speaking of a picture.

The main defect of Mr. Henri's work is its incompleteness—one might almost say, its grossness. Having sketched the subject in large, broad dashes of paint, the painter is done. He leaves off where he should begin to do his serious work if he wishes to have it considered a work of art. It is clever, spontaneous, striking, but it still needs study, added labor, thought and skill unless some of the very elements of picture-making are to go by the board.

The writer does not like to have to surmount a thick wall of sticky paint before he can get to the picture itself, neither does he care for anything quite so barren as Mr. Henri presents. The barrenness is not the simplicity that Jongkind and Whistler and others mastered so skilfully.

There is a refinement of surface, an intelligence in the composition and a well considered choice of what shall be put in and what left out that tempts the writer to think Mr. Henri does very clever things with paint without producing great works of art.

There are nearly forty pictures in this exhibition, all of which, it is said, were painted during the past summer. They show uses of color the writer had never noticed in Mr. Henri's work and display a sense for decoration hitherto unsuspected, yet the work suggests a handsome house with walls paneled, not with polished oak, but with rough hemlock boards.

Will Rothenstein Exhibits.

The other exhibition is a show of paintings, pastels, drawings and lithographs by Will Rothenstein. It is a very unusual exhibition. There are few Americans who can make a superior exhibition, all things considered, though this is not saying that Mr. Rothenstein outranks our best men.

There is no one in America who is doing just the same things in the same way. Few American painters are pastellists or lithographers, and their drawings seldom shown.

picture in this exhibition to which



Reproduced by Courtesy of William Macbeth.

attention is most quickly given is a group portrait of the artist's three children. To compose a group is something of an achievement in itself and far more difficult than to paint a single portrait. And yet the portrait of the Princess Betty, one of the Rothenstein children, will find friends who will hoist it above the group.

But the group is cleverly composed. Standing in a room with shadowless light, the children are skilfully drawn together by a lacquered cabinet behind them, which serves as a background.

A long flowing red robe of some sort falls from the shoulders of the first child in the group and lies in large heavy folds upon the floor. The fabric is well and realistically modeled. The color note is caught up again in a painting that hangs above the lacquered cabinet, in which the rich Italian red is prominent.

The whole picture has unity and form. The faces of the children are very directly painted, somewhat in the manner of Edouard Manet.

This same excellence of figure painting appears in the Princess Betty, where it is even more satisfying, while the little princess's blue gown is a joy all of itself.

A third group picture is an interior scene also. There are only two figures in it. "Composition Suggesting Tragedy" is the title. The better delineation is in the face and form of the woman who stands leaning against a mantel-piece, while the man sits in a large comfortable chair on the other side of the hearth.

One may rate this painter of genre scenes above the American Paxton, yet hesitate to ask Tarbell to subordinate his finished and subtly delightful work to the Tragedy and the Rothenstein children.

Psychologically, Mr. Rothenstein shows a very great deal of power. He depicts emotion rather better than intellectuality, which may be due to his racial equipment; for, though an Englishman, Mr. Rothenstein is a Jew, and the Jews have a literature rich in imagery and the expression of emotion.

"The Talmud School" is an illustration of this power, and one sees in the face of the old scholar emotions which associate themselves with the Jews who worthily represent their race.

It is not a far cry from these figure paintings to the marines, in which the ocean beats against great cliffs, as poetical in their majesty as the cathedrals at Seville and Milan. The sheer weight and mass of the cliffs give the marines a strength beside which huge, dashing waves seem impotent and paltry.

And there is, too, in these great masses

a decent respect for reform that belongs to all high pictorial effort. To see these ocean views after looking at the new Henri canvases is like approaching the Highlands of the Hudson from the low, flat region of the icehouses near Albany.

It is in the drawings that Mr. Rothenstein, like so many others, has shown his real power; not that one enjoys them wondrously well as decorations, but they show his ability to express human, physical and psychical qualities with a very few strokes of the pencil.

Amidst these drawings one comes to know—or think he knows—Rothenstein; and here he lives over again the story of the Jew in history; his romance and his drama. But this racial phase of the artist's work may easily be over-emphasized; the artist's interest—and his subjects—is human in its scope.

To Finish Abbey's Work.

Miss Violet Oakley is to complete the decorations in the Pennsylvania Capitol that were begun by the late Edwin A. Abbey.

Miss Oakley painted the Penn series in the mural decorations of the Governor's reception room. For completing the Abbey decorations she will receive \$50 a foot, the same compensation that Abbey would have received had he lived to finish his undertaking. Other details of the contract are yet to be arranged.

Miss Oakley's commission will include five panels in the Senate chamber and all decorations for the Supreme Court chamber, probably eighteen or twenty paintings in all.

Abbey had planned to depict striking scenes from Pennsylvania history in the Senate chamber, while to decorate the rooms of the Supreme Court he had outlined a series of pictures illustrating the development of law.

Miss Oakley will probably select her subjects and submit them to the Board of Public Grounds and Buildings for approval.

The board has decided to have Abbey's assistants complete the painting of the Declaration of Independence, which was planned for the hall of the House. It is a companion to the picture of Penn's Treaty with the Indians, now in place.

A warrant for \$60,000 has been issued to Mrs. Abbey for the balance due on the completed paintings, leaving about \$700,000 in the treasury for the Oakley commission.

A Pictorial Aid to Piety.

For the household use of those who find a stimulus to piety in religious paintings, William F. Butler has prepared a

EXHIBITION CALENDAR

BERLIN PHOTOGRAPHIC COMPANY, 405 Madison avenue—The works of Will Rothenstein. Until November 28.

EHRICH GALLERIES, 463 Fifth avenue—Permanent exhibition of old masters.
FISCHER GALLERY, 465 Fifth avenue—Permanent exhibition of old and modern masters.

HAHLO GALLERY, 569 Fifth avenue—Old English mezzotints and stipples. Until November 29.

HODGKINS GALLERIES, 630 Fifth avenue—English drawings by Cosway, Downman, Gardner, Gainsborough, Hoppner, Lawrence, Smart, Wheatley, Englehart, Faithorne, Buck, Benjamin West, Elbridge, Plimer, Reynolds and Sherwin. No closing date set.

KENNEDY & CO., 613 Fifth avenue—Collection of etchings formerly owned by Sir F. Seymour Haden.

Mr. Kennedy announces the publication of a new Haig etching, "The South Transept of St. Mark's, Venice."

KEPPEL GALLERY, 4 East Thirtieth street—Engravings by early German masters, November 8-28.

KRAUSHAAR GALLERY, 260 Fifth avenue—Trial proofs by Sir Seymour Haden, and rare proofs by D. Y. Cameron.

MACBETH GALLERY, 450 Fifth avenue—Landscapes, marines and wood interiors by Robert Henri. Until November 29.

MADISON ART GALLERY, 405 Madison avenue—Paintings by Walt Kuhn, until December 9.

MACDOWELL CLUB, 108 West Fifty-fifth street—Second exhibition of paintings under the new Macdowell group plan, showing the work of Breyfogle, Dabo, Hopkinson, Kramer, MacRae, Meyers, Taylor and Tucker.

METROPOLITAN MUSEUM OF ART, Fifth avenue and Eighty-first street—Opening of the new Egyptian wing. Exhibition of early American Colonial portraits and silver.

MONTESS GALLERY, 550 Fifth avenue—Old Chinese bronzes, pottery and paintings. Until December 9.

NATIONAL ARTS CLUB, 119 East Nineteenth street—Sixth annual exhibition of the books of the year. November 8-30.

Fifth annual exhibition of Arts and Crafts by National Society of Craftsmen. December 8-23.

NEWARK MUSEUM ASSOCIATION, Public Library—Childs Massam's pictures. November 8-30.

NEW YORK PUBLIC LIBRARY—476 Fifth avenue—Loan exhibition of French portrait engravings of the seventeenth century, representing the work of Morin, Mellan, Nanteuil, Edelinck, Masson, Van Scheppen and others.

PENN ACADEMY OF FINE ARTS, Philadelphia—Ninth annual exhibition of water colors, November 12-December 17. Exhibits must be sent before October 24. Rules of entry may be had from the art editor of the News.

Life of the Virgin Mary in art that is sure to win its way. To the lover of art the "Life" will bring back memories of the world's great masterpieces of religious paintings as he saw them in Europe's galleries or become acquainted with them through reproductions.

Mr. Butler has brought together very excellent little reproductions of celebrated painting of forty-nine incidents in the Virgin's life, on a sheet of highly enamelled Bristol board, 24x30 inches in dimensions. The pictures are arranged in the order of the events portrayal, beginning with the immaculate conception and concluding with her glorification in Heaven. The printing is done in sepia, requiring six impressions.

The paintings represent the art of forty of the most illustrious painters in the history of art, including Albertinelli, Bouguereau, Corregio, Dolci, Hofmann, Leonardo da Vinci, Michelangelo, Murillo, Raphael, Rembrandt, Rubens, Tintoretto, Titian, Van Dyck, Vasquez and Veronese.

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PAINTING BY FRENCH ARTIST IN A NEWARK RESTAURANT

A large painting, "Tannhaeuser in the Venusberg," by a well known French painter, Georges Rochegrosse, was placed on view in Iffland's restaurant, at 187 Market street, on Friday. It was purchased by the Ifflands from George W. Carmer, a former Newarker, and now an importer of objects of art in New York. The picture is hung in the main room on the second floor. The study shows Tannhaeuser pinioned to the hillside with roses driven through the palms of his hands, and with Venus and her maidens grouped above and around him. The coloring is brilliant and striking, and there are many ingenious effects in drawing and light and shade.

Rochegrosse, the painter, has won many medals. He painted the well known canvas, "The Fall of Babylon," now in the Louis Martin restaurant in New York, which Mr. Carmer sold to Martin for \$50,000.

In 1893, a furious riot occurred in Paris between the art students and the police. It was on the occasion of the students' Quatz Arts ball, and the disturbance arose when an artist's model, Sarah Brown, appeared at the ball as Venus, draped in a fishing net. After the riot was over a baby was found near the scene of it. The child was never claimed by its parents, so the students adopted it and gave it the name of Lucie Bagarre. The child is now a grown woman and last week it was announced in Paris that she is engaged to marry a baker.

The connection between the above episode and the Tannhaeuser picture is this: Sarah Brown, the model, who caused the riot, posed for the Venus.

MEDAL TO BROOKLYN ARTIST.

George Gardner Symons's Picture in National Arts Exhibition.

The gold medal of the National Arts Club for the purchase picture of the special exhibition of the work of members which the club is holding at its house on Gramercy Park has been awarded by the board of jurors to George Gardner Symons of Brooklyn for the picture "The Sun's Glow and Rising Moon." This artist also receives the \$1,000 given by a member of the club to be awarded for the most meritorious picture in the exhibition, which becomes the property of the club.

The jurors were John W. Alexander, president of the National Academy of Design; Edwin H. Blashfield, president of the National Society of Mural Painters; William T. Evans, chairman of the Arts Committee of the National Arts Club; Francis C. Jones, member of the Arts Commission of the City of New York, and John Nilsen Laurvik, George T. Brewster and Frederick S. Lamb, members of the arts committee of the National Arts Club.

Six other pictures of the 69 selected for consideration received each several votes. They were: "Robe of Cold," by Robert H. Nisbet; "Girl in Riding Togs" and "Portrait of a Young Woman," by Homer Boss; "Heavy Surf Under Fog," by Frederick J. Waugh; "Preparations for the Party," by F. Luis Mora, and "The Last Snow," by Cullen Yates.

Mr. Symons's picture, "The Sun's Glow and Rising Moon," depicts twilight on a winter's day resting upon a landscape of low rolling snow covered hills which enclose an open lake filled with floating ice and surrounded by bare brown trees. A brown hut nestles by the lakeside and other huts appear here and there among the low hills.

The artist was born in Chicago in 1861, and there is no record that he studied art anywhere else. His pictures have recently been attracting considerable attention and a year ago he became a life member of the National Arts Club. Such memberships are given to all artist members who contribute to the permanent collection of the club each one picture which in the opinion of a judging committee is worth \$1,000.

ART BUILDING PLAN ADOPTED

Montclair Commission Has Approved Design of \$50,000 Building for that Town.

GRECIAN TYPE STRUCTURE

Definite plans for the proposed art gallery and museum, for the purpose of which Mrs. Henry Lang has given \$60,000, have been adopted by the Municipal Art Commission of Montclair. A site for the building at South Mountain and Bloomfield avenues was purchased several months ago, the price paid being \$27,000.

The estimated cost of the proposed building, the designs for which were prepared by Architect Albert R. Ross, of 16 East Forty-second street, Manhattan, is \$50,000. Frank H. Presby, of 95 Upper Mountain avenue, Montclair, chairman of the building committee of the association, says the details are not yet far enough advanced for publication.

It is known, however, that the structure will be plain and of the Grecian style of architecture. It will contain an art gallery, in which will be hung a \$55,000 collection of paintings by American artists, presented to the town by William T. Evans, and now hung in the auditorium of the Hillside Grammar School, and such other paintings as may be added from time to time.

The museum part of the building, however, is to be the main feature. This will be mainly educational, and will contain aids to the study of history and geography. The site of the proposed building is only a block from the High School. Montclair Academy is also only one block away.

The idea of the members of the association is to open the building to the teachers and pupils of the educational institutions for instruction. The art and other treasures will be loaned at any time for class use. It is said that thousands of valuable and instructive articles, gathered by Montclair travelers from all parts of the world, have been promised as a nucleus for the museum.

Mrs. Lang, of South Fullerton avenue, Montclair, gave \$50,000 for the museum more than two years ago. She afterward gave an additional \$10,000. Mr. Evans presented his collection of paintings to the town at the time Mrs. Lang's gift was made. The proposition was first considered of combining the proposed art gallery and museum with an auditorium for high-class musical entertainments.

James N. Jarvie offered to give \$25,000 if that plan was adopted. Several other offers of sums ranging from \$5,000 to \$10,000 were also made. The committee, however, decided that the auditorium should be dispensed with, as it would add at least \$100,000 to the cost.

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HISTORICAL PICTURES AND CARPING CRITICS.

Certain purists want the Metropolitan Museum of Art in New York to throw out Leutze's famous painting, "Washington Crossing the Delaware," because it shows the Stars and Stripes floating over the boat on which the general made his famous passage of the ice-filled river on Christmas Eve, 1776, whereas the present type of flag was not officially adopted until the following year. Fear is expressed that "erroneous historical impressions may be made upon children's minds." Director Robinson, of the museum, very properly turns down these captious critics and the picture will remain. Historical paintings are inspiring lessons in patriotic sentiment. They are not supposed to represent with absolute fidelity the minute details of history. If they were to be discarded on such a ground most of the noted battle pieces in the world's galleries would have to go to the dust heap. It is the same way with so-called historical novels. Scott's "Ivanhoe" is crammed with anachronisms and gives many false ideas of Richard III. and his times. But no one would urge taking that splendid story from the shelves of our public libraries.

TANNHAEUSER BOUND

Picture Shows Great Minstrel Fastened by Roses to the Mountainside.

Strikingly brilliant in conception and execution, "Tannhauser in the Venusberg," from the brush of the well-known French artist, Georges Rochegrosse, is now on view in Iffland's restaurant, at 187 Market street. Purchased from George W. Carmer, a former Newarker, the great painting has been hung by the Ifflands in the main room of the second floor of their building.

The canvas, while of almost heroic size, is a wonderfully poetic conception of an episode in the life of the legendary German lyric poet, Tannhauser. It shows him imprisoned by Venus and her band on a hillside, his hands fastened to the green slope by roses and the beautiful forms of feminine loveliness all about him. The drawing is effected with ingenious faithfulness and the blending and value of the various tone colors is delightfully achieved. The painting is of the striking type that demands attention and rewards it well when given.

LIBRARY LOANED

43,000 PICTURES

Schools and Designers Make Frequent Use of the Vast Collection.

Those who have used the picture collection in the art department of the Public Library will be interested to know something of the work done with these pictures during 1911. About 43,000 of the small pictures have been loaned, making an increase of 20 per cent. over those loaned in 1910. Designers have borrowed plates of textiles, historic ornament, metal work, lace and jewelry designs; the newspapers have used portraits of well-known people and pictures of timely interest, like the Albany State Capitol and street scenes in Bangor, Me; teachers in the high schools and lower grades select pictures on all subjects, from Roman alphabets for their drawing classes and title pages and other features of the make-up of a book for their printing classes to the bright-colored fairy tale pictures borrowed by the kindergarten.

Sunday school teachers, dressmakers, those interested in china painting, lace making, landscape painting, interior decoration, drawing and many other subjects find what they need in the art department.

Besides these 350,000 small pictures, which are mounted on cards 13x17½ inches, there are nearly 800 large pictures, which are used by the clubs for the decoration of their rooms, by domestic science classes, by Prof. Parsons in his course on interior decoration held in the library, and by most of the school teachers. This collection is particularly strong in history pictures, ancient history maps, botanical charts and trees, Egyptian design, architectural views, Greek and Roman sculpture and fairy tales. During 1911 these wall pictures were loaned 2,211 times, an increase of 74 per cent. over the circulation of 1910.

Each month bulletins of from eight to fifteen pictures are hung in the branches and in the children's room, school department and art department of the main library. The bulletins illustrate current events, school studies, Lincoln's Birthday, Thanksgiving and the other holidays.

INSURGENT ARTISTS

The sensation of the week in the art world is the announcement of the organization of a new Society of American Painters and Sculptors. The new society has been formed by way of protest against the methods and proposals of the National Academy of Design, popularly known as "The Academy."

When the announcement was first made, on Wednesday, J. Alden Weir was named as president of the new organization. Mr. Weir has since refused the office on the ground that he was misinformed of the society's purpose and did not know that it opposed the Academy, of whose council he is a member.

Prominent among the members of the new society are Gutzon Borglum and Robert Henri, who are not academic, as the Academy understands that word, in their attitude toward art; though they are far from disbelieving in the value of thorough instruction in their profession.

A year or so ago a group of artists got together under the name of Independents and held an exhibition that was, in many respects, quite as interesting as the Academy shows; in other respects, more interesting; in still others, less interesting. On the whole, it was not a success. For a single exhibition it seemed to lack unity.

This same lack of unity appears in the new society, for its members are very different in their methods and achievements. Whether this lack of unity will prove a detriment or benefit remains to be seen, but it may be said at the outset that the new society represents no clique or cabal of which we are aware and to that extent it possesses a breadth and freedom that should belong to such an organized protest.

Much of the criticism that has been lodged against the Academy is well warranted, though there is also much that falls wide of the mark. There is no doubt, however, that the trend of art is benefited by protests; yet, to accomplish any lasting good, they need to be definitely and intelligently directed.

Several outside organizations have been formed within comparatively recent years. "The Ten" survives because its members are good painters and they have maintained the excellence of their work. "The Eight" never accomplished the same success and their leader is among the members of this new organization.

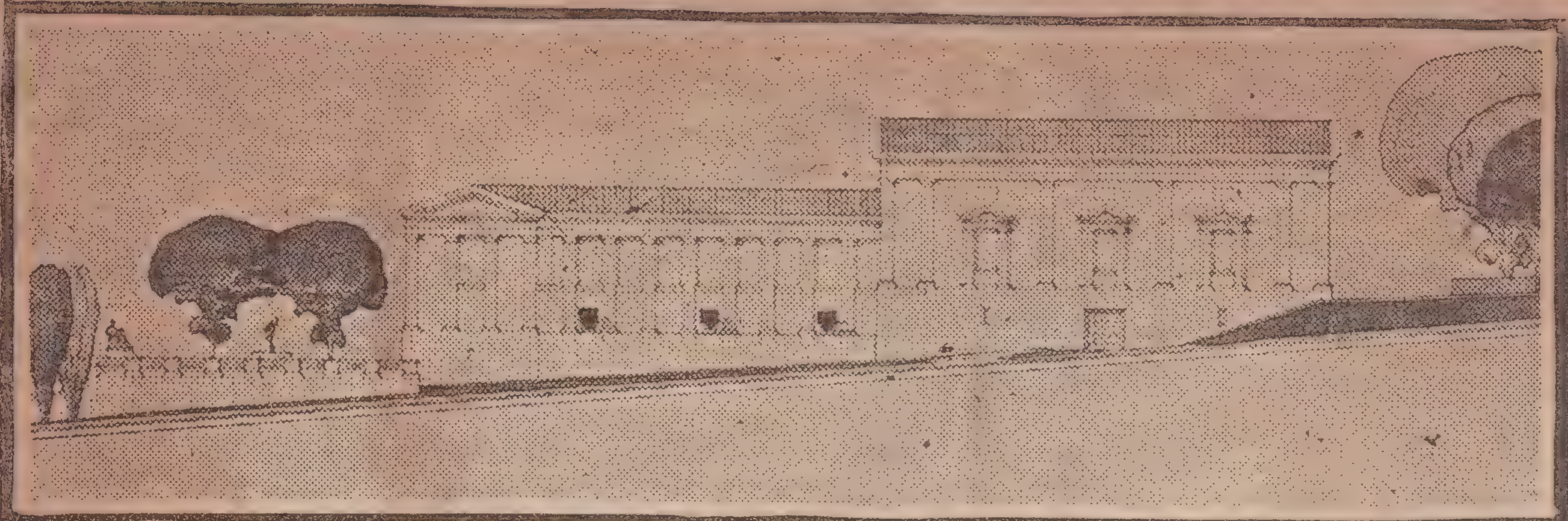
Within a year or so, the new movement in Paris has attracted some attention here—though in this we fail to see any great promise—and it is possible that the sensation produced by this younger and more up-to-date crowd has been an inspiration to the Society of American Painters and Sculptors.

It is a strange assortment of talented men that has been brought together. Arthur B. Davis, who, some of us think, is the greatest draftsman America has produced; Henri, with his unpolished vigor, and Brinley, remarkable for his taste and as a colorist, show the range of the art represented. They are not without their influence upon the current of esthetics.

But they have such practical questions to face as a satisfactory exhibition gallery and that is not an easy problem to solve. Moreover, the arrangement of exhibitions is a good deal of a business of itself and it would be foolish to predict at this moment that the new society will deliver us from all the evils of the old Academy.

To the patient and hopeful, there is an inopportune in the launching of this movement at just this time. President Alexander, of the Academy, has brought about a federation of the various arts societies of New York, as a preliminary to the new Arts building for which we have all been waiting. The plans he has announced for that building whenever it becomes a reality, promise to afford full opportunity for the showing of art in all its phases.

DESIGNS OF PROPOSED MUSEUM IN MONTCLAIR



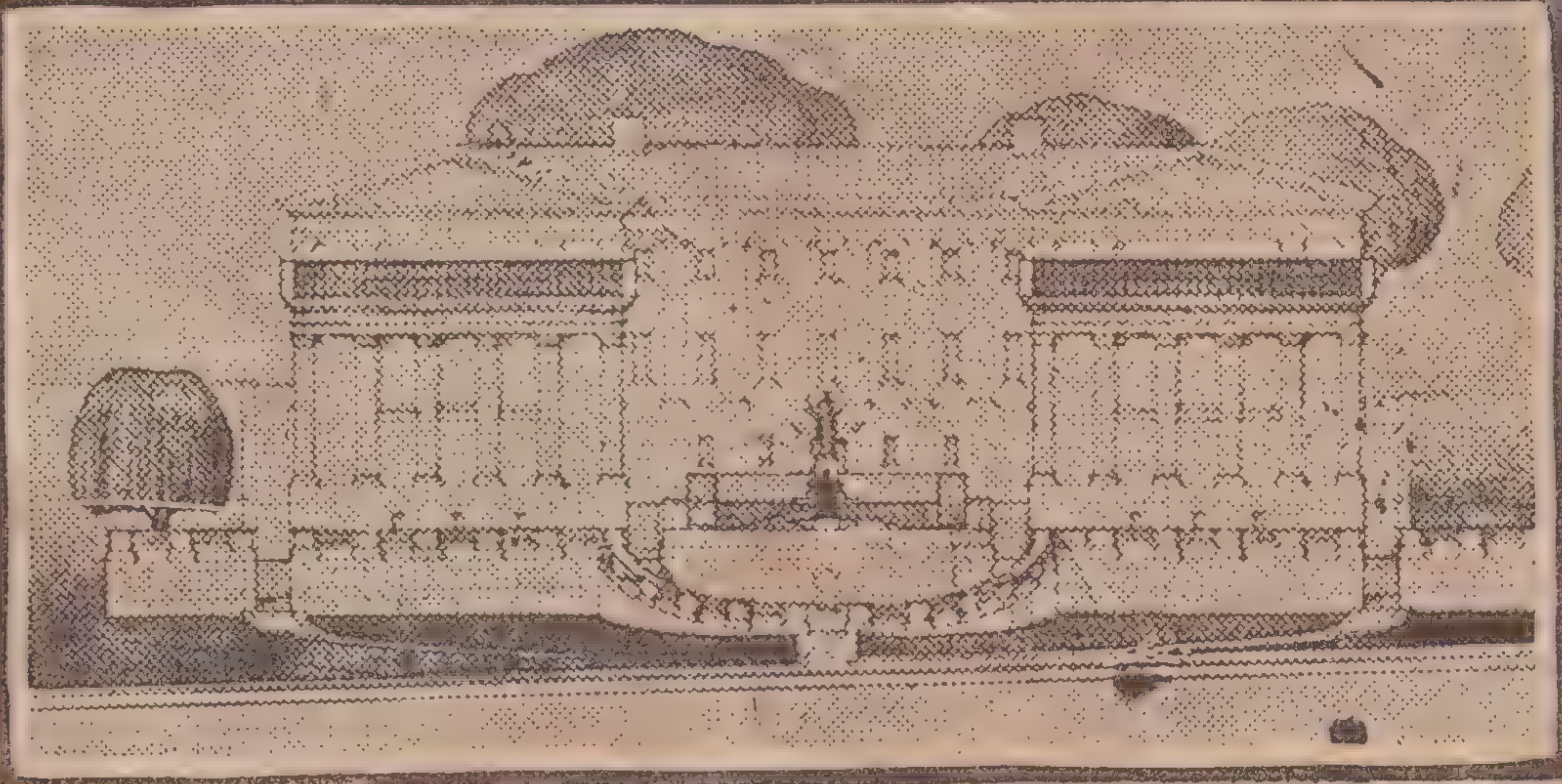
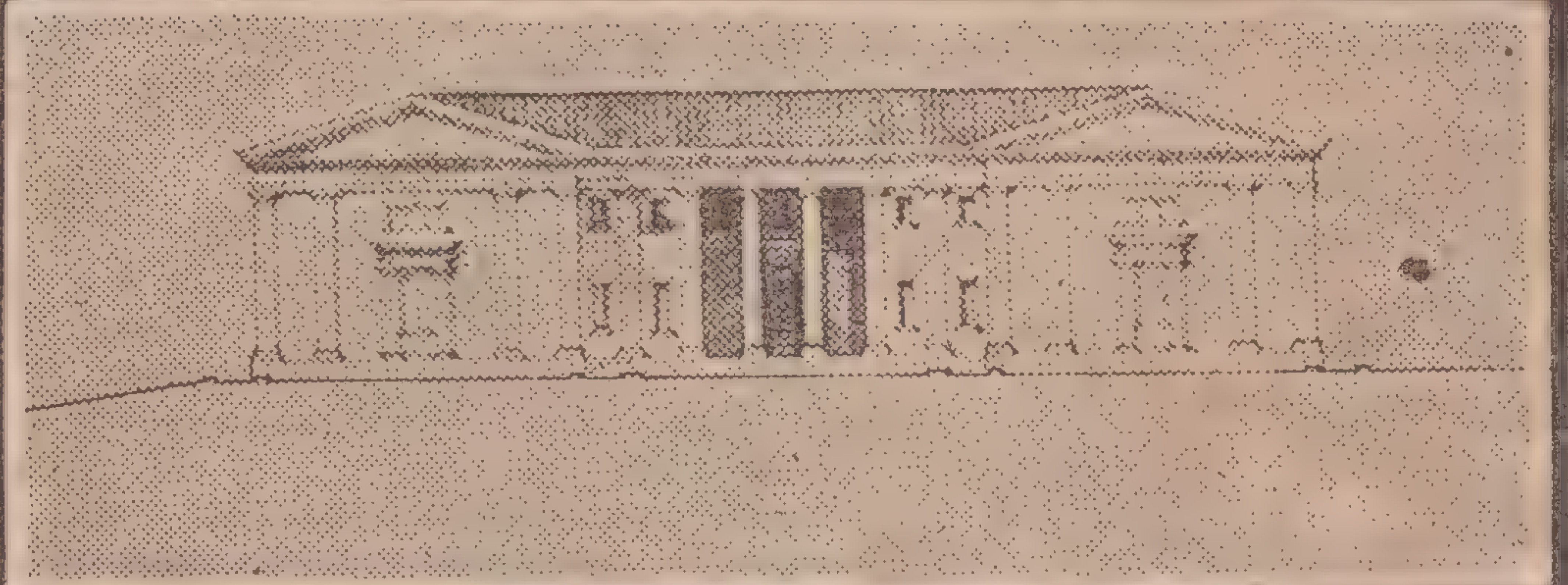
BLOOMFIELD AVENUE ELEVATION.

The plans for the proposed art gallery and museum to be erected at Mountain avenue, Bloomfield avenue and St. Luke's place, Montclair, show a U-shaped building, with an open colonaded court toward the east and a series of gardens dropping to St. Luke's place at a steep grade.

The designs were prepared by Albert R. Ross, a New York architect. The proposed structure will be erected under the supervision of the Montclair Art Association. The building was made possible by a gift from Mrs. Henry Lang, of South Fullerton avenue, that town. Work on the edifice will be begun as soon as the weather will permit in the spring, and it is expected that it will be opened to the public early in 1913.

It is proposed to build the main building which will face South Mountain avenue first and to add the wings afterward as the museum grows. The first section of the building will cover 8,000 square feet of ground and will contain three galleries on the main floor. One is to be a central reception room twenty-five by forty-five feet for sculpture. This room will be decorated with mural paintings by Hugo Ballin, Frederic Ballard Williams, of Glen Ridge; Frederick J. Waugh, of Montclair, and Frank H. Bicknell. Another gallery, to the south, thirty-two by seventy-one feet, will be for paintings, and a corresponding room at the north, to be known as the "Rand room," will be for the exhibition of Indian art and curiosities. In the rear of the main entrance will be a room for curios and from this room the offices will be entered. The lower floor, beneath the gallery and museum proper, will contain the living rooms of the caretaker, furnace rooms, work shops, storage rooms, etc. An entrance with stairs will also be provided on the southern side.

The building will be of Greek design and fireproof throughout, with steel beams and reinforced concrete floors. The first story will be of granite and the upper stories of brick, with terra cotta trimmings. The roof will be of copper. It is proposed to set the building far enough back from South Mountain avenue to retain the maple and oak trees on the lawn and a circular driveway to the front of the structure will be made. The gardens in the rear will be terraced and planted with lawns, flowers and shrubbery. Fountains, seats and statuary will be distributed through the grounds. In the centre of the plot encircled by the driveway will be placed a bronze figure representing "The Sun God," by McNeill, a gift to the museum by William T. Evans.



FRONT AND REAR ELEVATIONS.

DIRECTORY OF ART EXHIBITIONS

AMERICAN ART GALLERIES, Madison Square, South—Oil paintings and water colors of the late Herman Schaus, the well-known dealer, consisting principally of works of the modern French, German and Dutch Schools. January 10-15, when they will be sold in the Plaza ballroom.

BONAVENTURE GALLERY, 5 East 35th street—Early French hand-painted fans.

BOLTON COIT BROWN'S paintings on informal view at his studio, 106 East 23d street. During January.

COTTIER GALLERY, 3 East 40th street—Early Chinese pottery. Paintings and drawings by Walter Greaves, pupil of Whistler, that created a furor in London last summer. January 11, February 10.

DURAND-RUEL GALLERY, 5 West 36th street—Albert Andre's paintings.

EHRICH GALLERIES, 463 Fifth avenue—William Hogarth's original paintings. Complete set of the famous series that has been reproduced so widely, symbolizing "Industry and Idleness."

FISCHER GALLERY, 465 Fifth avenue—Permanent exhibition of old and modern masters.

GIMPEL AND WILDENSTEIN—636 Fifth avenue—Old drawings from sixteenth, seventeenth and eighteenth centuries.

HODGKINS GALLERIES, 630 Fifth avenue—English drawings by Cosway, Downman, Gardner, Gainsborough, Hoppner, Lawrence, Smart, Wheatley, Englehart, Faithorne, Buck, Benjamin West, Elbridge, Plimer, Reynolds and Sherwin. No closing date set.

KEPPEL GALLERY, 4 East 39th st.—Rembrandt etchings, including many of the small moderate-priced prints. Until January 30.

KRAUSHAAR GALLERY, 260 Fifth avenue—Oil paintings by Fautin-Latour and Gustave Courbet. Until January 22.

KNOEDLER GALLERIES, 556 Fifth avenue—Unusual display of old masters

from well-known private collections, particularly of the English school. An admission charge will be made, the proceeds to go to one of the artists' benefit associations. Opens January 10 or 11.

MAC DOWELL CLUB, 108 West 35th street—Sixth group exhibition.

MACBETH GALLERY, 450 Fifth avenue—Thirty paintings by thirty American painters; Cecilia Beaux, Benson, Bunce, Carlson, Mrs. Coman, A. B. Davies, C. H. Davis, Dessar, Dewey, Dougherty, Eaton, Foster, Frieseke, Genth, Groll, Hawthorne, Henri, K. H. Miller, R. E. Miller, Ochtman, Paxton, Ranger, Sargent, Ryder, Sartain, Symons, Waugh, Wendt, Wiggins and Williams.

MADISON ART GALLERY, 305 Madison avenue—Japanese flower studies by Genjiro Kataoka. Ernest Lawson's paintings. Until January 13.

MONTROSS GALLERY, 550 Fifth avenue—Pictures by Willard Metcalf. January 2-13.

NEW YORK PUBLIC LIBRARY, 476 Fifth avenue—Loan exhibition of French portrait engravings of the seventeenth century, representing the work of Morin, Mellan, Nanteuil, Edelnick, Masson, Van Schuppen and others.

NATIONAL ARTS CLUB, 119 East Nineteenth street—Special prize exhibition of paintings by club members. Prize of \$1,000 awarded to Gardner Symons, who received a medal. The picture belongs to the club. Until January 28.

PHOTO SECESSION GALLERY, 291 Fifth Avenue—Photographs by Baron Ad De Meyer, of London. Until January 15.

REINHARDT GALLERY, 565 Fifth avenue—Opening exhibition of very well chosen pictures, representing such masters of the old and modern schools as Rembrandt, Hals, Constable, Ruysdael, Gainsborough, Raeburn, Romney, Whistler, Homer, Corot, Millet, Inness and Israels.

PRATT INSTITUTE, Brooklyn—Gardner Symons's landscape paintings. Until January 26.

FOR STATE ORGANIZATION OF JERSEY PHOTOGRAPHERS

For the purpose of advancing the interest of the photographic art among the professional photographers of New Jersey a convention will be held on Thursday, in Stout's Oriental Room, at 12 East State street, Trenton, to organize a State association to be known as the Professional Photographers' Association of New Jersey. Several Newarkers are among the most active in this movement. A committee of the Newark association has been working for several months perfecting plans to bring about the convention. Men identified with all branches of professional photography from every section of New Jersey have signified their intention of joining the State body. It is also proposed to organize local associations in every section of the State. At present there are two such societies, one in the northern part of the State, and the other in the southern section.

The committee in charge of the convention arrangements is composed of Michael J. Shiels, chairman; C. R. Thompson, secretary; Ludwig Schill, M. Yogg, U. S. Channell and John G. Sherman. Mr. Shiels received word last week from Mayor Donnelly, of Trenton, regretting that he would not be able to make the address of welcome at the convention owing to a previous engagement. He has appointed Francis B. Lee, the city treasurer, in his place.

Large delegations will attend the convention from New York and Philadelphia. The photographers' associations of both these cities will also have big exhibits of commercial portrait photography. The exhibit will be held in Sharp's studio. In addition to the picture show there will be demonstrations in the art of portraiture by men well known throughout the country.

Following the election of officers, committees will be appointed to look after the welfare of the new organization. At the close of the business session the picture exhibit will be opened to the visitors. The convention will be concluded with a banquet in the evening.

NEW PORCH AND DOORWAY AT ST. BARNABAS HOSPITAL



New Porch at St. Barnabas Hospital.



Main Door at St. Barnabas Hospital.

The improvements at St. Barnabas Hospital, which were begun some months ago, have at last been completed. As has before been said in the Call, they include the enlargement of the boiler room and the installation of a new boiler for heating purposes, the building of a porch at the entrance to the hospital in Montgomery street, together with a new doorway; the reconstruction of the entrance hall and the building of a staircase of steel and slate, running from the ground floor to the top story; the installation of fire doors between the central hall and the wards, the repainting of the roof and considerable repainting of the

outside walls. The cost has been \$11,000, of which sum \$4,000 was given by a friend of the hospital.

The accompanying pictures show the new porch and the plate glass door beneath it, which were designed by Charles P. Baldwin, the architect. The porch stands back of the sidewalk, and beneath it is a driveway of concrete, so that an ambulance or other vehicle may pass under it to the doorway. Formerly the hospital lacked a fitting entrance, and the hall into which it led was dark and unattractive. Now the latter, with its bright walks, light woodwork and tiling of rubber blocks, is remarkably cheerful and pleasing.

When the first products of the art of printing were given to the world many of the persons who saw them did not know by which they had been produced. They thought the letters were as all such work had been at that time. There was general admiration of the uniformity of the execution and the neatness of execution prized the whole. Under the hand of the wonderful penman he must have written "What a steady hand he

As a work of art the printed text was esteemed more highly than the old-time product of manual skill. A book turned out from the types was a marvel of symmetry and beauty, in the eyes of the people of the time, as compared with one produced under the laborious and long drawn-out process which had previously been the only one known to the book-makers' trade.

Sooner or later, however, the world's good opinion reverts to the old-time, simple methods. There is something in them which can never lose its originality and individuality of character, and with all things modern to choose from we select something from the old styles or old methods, just for the refreshing sense of contrast, if for no other reason.

So it is that with all our achievements in the art of printing in this wonderful age of craftsmanship, the skilled penman is coming more and more into demand for the execution of special work of various sorts to take the place of the mechanical and the conventional or to give to a subject or an occasion a touch of distinction in keeping with its character.

When former United States Senator William A. Clark gave a dinner in honor of the marriage of his daughter there was laid at each plate a menu card done all in hand work by an expert with the pen. There were seventy-five of the cards and they cost \$10 apiece. At a dinner given by former Governor Franklin Murphy to his father, the late William H. Murphy, each of the guests received a menu card beautifully executed in pen work, with a portrait of the guest of honor. The portrait was done by the penman. The menu cards cost \$20 apiece.

Work of a Newark Expert.

For both of these occasions the souvenir menu cards were furnished by J. Vreeland Haring, of 174 Summer avenue, this city, for years recognized as one of the ablest pen experts in the country. Recently Mr. Haring prepared a beautifully engrossed and bound set of resolutions on the death of the late John E. Dryden, president of the Prudential Insurance Company for the Fidelity Trust Company; and another set similar in character for the Union National Bank.

Of late years Mr. Haring has been called upon to prepare many special designs in emblazoned coats of arms, book plates, menu cards and marriage certificates. The accompanying cuts show some examples of his skill. Many Newarkers are familiar with his work, having seen it in the form of resolutions, testimonials, diplomas and special designs of all sorts. If all he has done in the line of his specialty could be grouped into one exhibit it would furnish a most interesting and beautiful display and afford a very good idea of the variety and quality of the products that are being turned out by a comparatively limited number of experts in response to the increasing demand for something more costly and artistic in the line of original pen work.

Among the more recent commissions Mr. Haring has executed were a set of engrossed resolutions on the death of Joseph Pulitzer for the Publishers' Association of New York. He prepared the beautiful invitation which was presented to President Taft by St. John's Lodge of Masons, inviting him to attend the banquet in honor of its one hundred and fiftieth anniversary. Some of his local commissions were engrossed resolutions for the Common Council on the death of Alderman William D. Elliott, for Salomon Temple on the death of Fire Chief William C. Astley, for the Newark Eye and Ear Infirmary on the death of Dr.

Charles J. Kipp, and for the Newark and South Orange Railway Company on the death of Elias S. Ward.

Queen Victoria Resolutions.

Other important work he has done includes resolutions on Queen Victoria for the St. George Society of New York city and for the British subjects of New York and vicinity; congratulations on the 80th birthday of General O. O. Howard, many Dewey testimonials, resolutions of honorary membership presented to Andrew Carnegie, resolutions on the deaths of Anthony J. Drexel and George W. Childs, a resolution presented to President McKinley on the death of his mother and a testimonial to George H. Cortelyou from the National Republican Committee. He also worked on the \$1,000 piece which was sent to Pope Leo XIII. on the occasion of his golden jubilee, bearing the signatures of 35,000 schoolchildren of New York, New Jersey and Pennsylvania, and pieces similar in general character, which went to Gladstone and Parnell.

Marriage certificates done in special designs in pen work are becoming something of a fad nowadays. They have al-

ways been more or less in demand. Such subjects furnish opportunity for some unique and beautiful ideas in designing. Book plates and coats-of-arms by pen experts are coming more and more into vogue. Persons who have a favorite author like to select one or more passages from his works and have them engrossed and framed and hung on the walls of their homes. Or it may be a favorite poem or a terse bit of wit or philosophy or a motto or a verse of Scripture. Frequently such work is illuminated in various colors with an appropriate design.

Some time ago Mr. Haring took up the analytical study of chirography and his services as an examiner of questioned handwriting have been increasingly in demand. One of the most interesting cases in which he has been called recently as an expert was that of the Lake will, in Somerset county. The dramatic incidents are still fresh in the public mind.

A Dramatic Will Case.

William G. Lake, formerly a real estate dealer with offices in Newark and Bernardsville, contested the will of his wife, Josephine, executed before her marriage to him in December, 1906, and sprung a surprise in the Orphans' Court, in Somerset county, by presenting a document purporting to have been signed by her on May 10, 1910, as her last will and testament. By the terms of this document he was to inherit the bulk of her estate. The will previously filed for probate left most of her property to her sister, Lottie M. Van Fleet, of Plainfield. Counsel for the beneficiaries admitted he

was taken completely by surprise, as neither he nor his clients had any knowledge of any will later than the one which had been offered for probate. He said that under the circumstances it would be impossible for him to proceed, and the case was adjourned to give time for investigation. A caveat was then filed against the probate of the document offered by Lake.

Mr. Haring was called into the case by Lake, to attest as an expert the genuineness of the signature of the document which purported to have been executed in 1910. After a comparison of the signatures with genuine signatures of Mrs. Lake the expert discovered it to be a forgery. This was confirmed by a check, which fell into his hands in the course of his investigation. The check had been made out by Mrs. Lake and signed by her. A close comparison of the two signatures showed that the one on the "will" had been traced from the one on the check. The check was dated December 14, 1910. Therefore, the "will" could not have been executed in May of that year, as it purported to be, but must have been drawn up after the check was issued. Prosecutor John F. Reger learned of the finding of the expert and obtained from him the definite statement that the signature purporting to be that of Mrs. Lake on the "will" presented by her husband was undoubtedly a forgery.

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S. M.
time acted as his legal adviser, announcing that he intended to drown himself in the Hudson river.

Previous to the fraud in Somerset county Lake had been sentenced to State Prison for two years by the Essex County Court for forgery in connection with a real estate transaction. Had it not been for this, suspicion would not have been aroused so promptly in the will case. But without the expert investigation it might have been hard to prove the signature a forgery, as it was traced directly from a signature which was genuine. But the very means which were taken to make it appear genuine were used by the expert to show that it was a forgery. A person unschooled in such matters would probably have come to the conclusion that the name on the check and the name on the "will" were written just alike and, therefore, by the same person.

Tracing Anonymous Letters.

Persons annoyed with anonymous letters frequently consult Mr. Haring. They generally want to know whether the hand is disguised, or whether it is that of some person they have under suspicion. When

a specimen of the writing of this person is submitted to the expert he is able to tell whether the anonymous communication is the work of the same hand. Very few of these cases are brought to the attention of the public, even when the identity of the offending party is discovered, for usually a warning proves sufficient to bring him to his senses.

Newark was Mr. Haring's headquarters in the earlier days of his career in his chosen profession. Then he went to New York city. After a number of years' experience there he decided to establish himself in Newark again. He does not hesitate to give his reasons.

"New York," he says, "always impressed me with its commercialism and seemed to dispel or dampen anything artistic and poetic in one's make-up. To back up my argument, I always say that Bryant could not have produced 'Thanatopsis' on Broadway Inspiration."

(See next pg.)

NEWARKER ONE OF COUNTRY

His Certificate

that on the

George M. Morris (and) Agnes M. Manning

WEDDING

celebrated in the City of Newark, New Jersey, on the 1st day of June, 1880.



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PEN EXPERTS

Happy Man or Woman

is a better thing to find than a five-pound note. He or she is a radiating-focus of good-will; and their entrance into a room is as though another candle had been lighted. We need not care whether they could prove the forty-seventh proposition: they do a better thing than that—they practically demonstrate the great theorem of the livableness of life.

Robert Louis Stevenson.

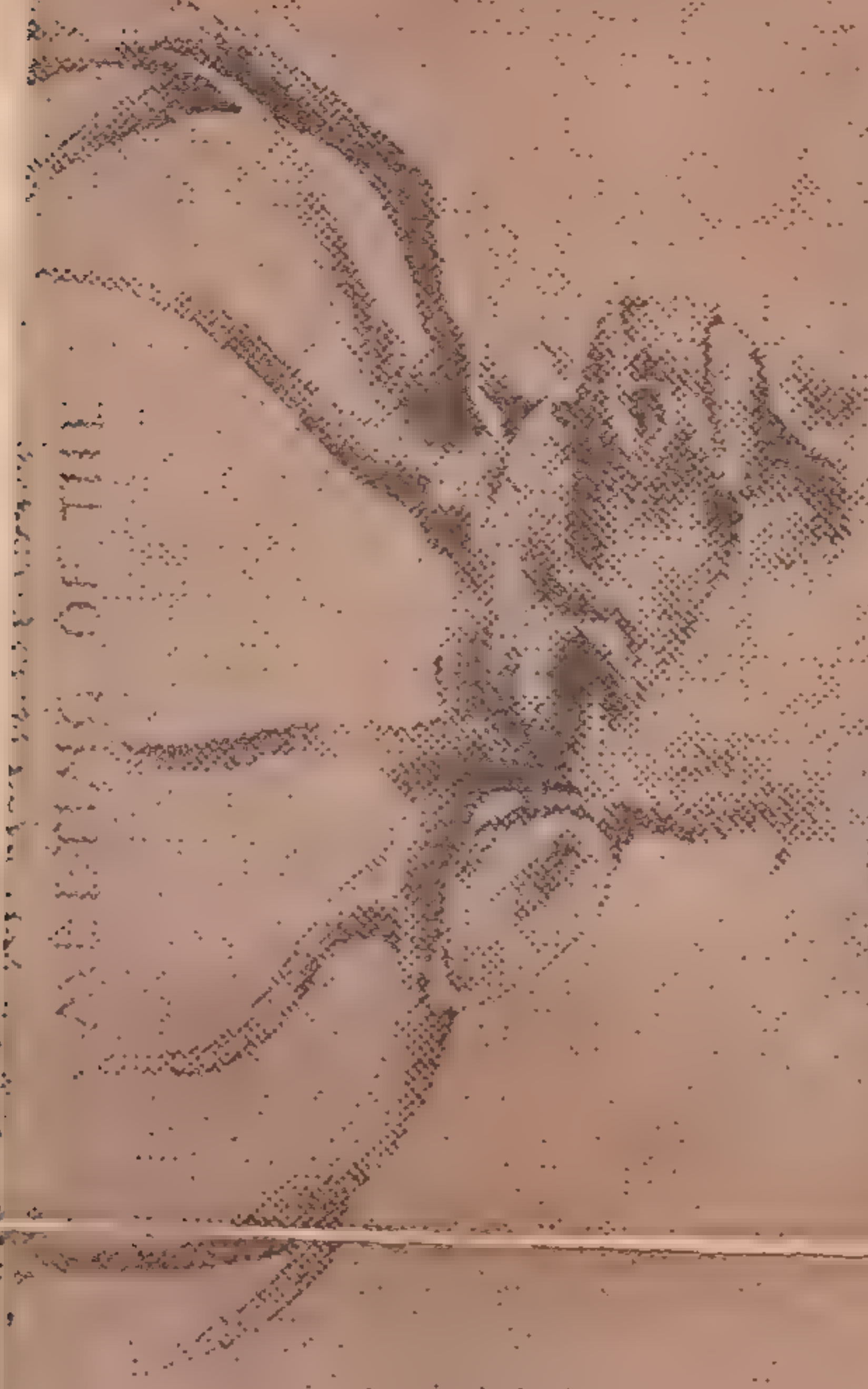


fortunate, O happy day,
 When a new household finds its place,
 Among the myriad homes of earth,
 Like a new star just sprung to birth,
 And rolled on its harmonious way
 Into the boundless realms of space.

Longfellow



MEETING OF THE



MINNIE HILL

FOREST HILL

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219
N.Y. Times
Jan 12 1900

OLD MASTERPIECES ARE NOW ON VIEW

Exhibition at New Knoedler Galleries Contains Works Never Shown Before.

GAINSBOROUGH PORTRAITS

Also Two Fine Romneys, "The Countess of Warwick and Children" and "Portrait of Lady Erskine."

The new galleries of Knoedler & Co. present a magnificent appearance this week with their inaugural loan exhibition of old masters. Most of the examples have never been publicly shown before in this country, although each of them is an acknowledged masterpiece derived from the great European collections.

The room devoted to the English school of the eighteenth century is a triumph of judicious and fortunate hanging. We might very well imagine ourselves in one of the stately private galleries now multiplying in America, as we note the nice balance, the interesting variety, and complete harmony of the handsome group.

In the centre of the wall that faces the entrance door is a landscape by Gainsborough, and the choice of this picture as the feature of the wall first seen by the visitor is in itself a mark of the excellent taste with which the entire exhibition has been managed. Gainsborough pleased many a connoisseur with his languid, ingratiating portraits, but his landscapes he painted to please himself, and was certainly successful therein with this lovely pastoral scene. Some sheep and two cows are coming down to drink from a pool reflecting a Summer sky. At the left are two rustic figures, a boy and girl, charmingly drawn with round faces innocent of self-consciousness; a shepherd boy is on the further side of the pool, and the foliage of the trees makes a characteristic arabesque against the sky. The color is delicious, full of soft yellows and silvery blues, and the atmosphere is warm and blithe—a landscape, beside which may be hung any English landscape ever painted without fear of ungenerous comparisons.

There are six portraits by Gainsborough, varying greatly, but possessing in common the air of distinction which served him as it did Van Dyck in the stead of more robust qualities. He is said to have gained in the power of making his sitters appear distinguished, whatever their native bearing, as he became popular; but the earliest portrait here, the "Lady Dorothea Lethbridge," demure with lace kerchief tied under the rounded chin, and a cluster of dull pink roses and yellow jasmine at the breast, is far from being the least exquisite of the group.

Above it hangs the portrait of Caroline Anne Horde, with its cool gray half-tones and mischievous, smiling eyes. The others are the beautiful Mrs. Fitzherbert, originally in the Sanderson collection in Edinburgh, the problematic wife of George IV.; the Honorable Mary Graham, wife of Lord Lyndoch, who, immediately after her death locked up the two portraits of her painted by Gainsborough, and left them to be discovered fifty years later in a safe deposit vault; the portrait of King William IV. as the young Duke of Clarence, and that of Edmund Alston Phydell. In the Gainsborough women we

can find the characteristic noted by a French critic observing the English types at the exhibition of the Cents Portraits in Paris: the expression of deep and prudent and well-nigh obstinate reserve. Nothing stirs this Sphinx-like pride, which, however, unlike the Gallic pride, is not quite sufficiently intense to hide itself.

It is less apparent in the gay, enchanting Lady Skipwith by Sir Joshua Reynolds. This handsome, friskulous lady, with her fresh rose and white, her pale blue ribbons, and gauzy draperies, is a marvel of firm and dainty brushwork, and testifies to Sir Joshua's felicity in handling the contemporary costume when he could be induced to forsake his ideal arrangements of classic garb.

Very lovely also in a totally different style, is the portrait of Lady Dartmouth, seated in the crotch of a tree. The color is practically monochrome, the low tone of the white dress harmonizing with the brown tree, and the warm black of the lace shawl coming into the general scheme, producing an effect as simple and dignified as that of the Lady Skipwith is piquant and lively.

In this room also are two fine Romneys, the "Countess of Warwick and Her Two Children," in which he is gentle and charming, with the faint touch of peasant feeling which we see in the portraits of Lady Hamilton, and which perhaps springs from the painter's innate lack of intellectual distinction; and the "Portrait of Lady Isabella Erskine," a full-length figure in white, one arm resting on the familiar pedestal of the eighteenth century school.

Here, too, is Hoppner with his "Lady Jane Mildmay and Child," radiant evocations of British feminine beauty, his portrait of Mrs. Arbuthnot, and the particularly fine portrait of Charles Oldfield Bowles with a large dog. This handsome boy in a brilliant landscape is the brother of the little Miss Bowles embracing a dog, painted by Reynolds, and now in the Wallace collection. Raeburn's "Dr. Craigie" and "The Sons of David Monro Binning," both sound Raeburnian works, striking, direct, and resolute, are in this room, but we defer comment until we can speak of the wholly beautiful Raeburn in the adjoining room. We must also wait to speak at a later date of the admirable Turners and of the other pictures which were not yet hung at the time of the writer's preliminary visit.

The names of the owners of the pictures are not given in the catalogue. While it will not be difficult for those who have followed the growth of art collections in this country to place them, it is the part of courtesy to refrain from undesired surmise.

"The joys of youth are often sung:
 'Tis thought so joyful to be young.
 And life's sweet Spring, its birds, its
 flowers,
 Its rosy morn, its sunlit hours
 Are sometimes thought to have and hold
 The all of life—its purest gold.
 But as our orb speeds round the sun,
 As, year by year, our race is won,
 We meet with higher, better things—
 New joys, new hopes on golden wings.
 There's joy in life at ev'ry stage;
 The sweetest, though, comes in old age."

Sculptor, modeler, painter and expert whittler, Mrs. Delflah Garretson Cox, of 11 Bradford place, Montclair, bears willing witness to the truth of the last line of the verse, her own composition. And Mrs. Cox, it is to be presumed, knows whereof she speaks, for twelve years ago she passed the allotted three-score-and-ten.

That the capability for enjoyment in her old age does not overlook a sense of humor was indicated by an occurrence in which Mrs. Cox figured at a "book social" in Unity Church, Montclair, last night.

The affair was given under the auspices of the library committee of the church, and among the incidents was the reading of a poem by Mrs. Cox. There were forty verses in the poem, and each had for its object good-natured puns at the expense of the congregation or its individual members. The verses were read by Robert Lynn Cox, son of the author.

Specimens of Mrs. Cox's labor greeted the visitor who called on her recently. Here was a miniature Santa Claus arrayed in all his glory. There were two Indian figures and a doll carved from wood. Here again was a bas relief cast of Lincoln in plaster and bronze, and another of a Montclair girl.

The statuettes, two feet or so in height, have bodies of wood, arms of rope, made stiff with copper wire, and faces and hands of porcelain cement. The arms are movable. Every article of clothing on each figure is the handiwork of the aged artist. Further than that, Mrs. Cox invents her own tools.

"I believe in having everything on hand for work, you know," she said as she displayed a set which included miter boxes, hammers, fluted sticks for modeling hair and other implements.

"I never had a lesson," she continued, "but having once seen potters working clay into various shapes, the inspiration came to me."

"August Longbaum, a German sculptor, gave me some information, and after that I watched an Italian make a hollow cast from a plasterine head. When this was accomplished I saw just how to continue with the reliefs."

Sixty When She Began.

It was in her sixtieth year that Mrs. Cox clipped the raven locks of art and made it subject to her will. Her shears were the inspiration that came to her in a flash. Before that moment, she declared, she hadn't the slightest idea that she could ever hope to be a sculptor or modeler. And so, at an age when most folks are content to sit by the fire and watch the achievements of others, Mrs. Cox began her work.

It is pointed out that the aged artist is at once a contradiction and an affirmation of the statement of a prominent club-woman of the State, who, in the very town in which Mrs. Cox resides, declared some months ago that the day of the lace cap, fireside grandmother had breathed its last.

Mrs. Cox's occupation leads away from the cozy fireside chair. She does not lean toward the avocations that go with the comfort of the glowing pine log and the soft hassock for weary feet. The fluted stick of the modeler has more charm for her than the shining knitting needle; a rough lump of clay is more attractive in its possibilities than the countless bits of a patchwork quilt.

Again, she is a suffragist of suffragists. She believes in woman's rights from beginning to end, back and forth and up and down. She is one of the active kind and

has shared the platform with Susan B. Anthony, Mary Livermore and Julia Ward Howe. She is a member of the Political Equality Club of Buffalo, where she spends her summers, and recently wrote an article on "Ought the Voting Franchise Be Given to Women."

The company of young folk is one of Mrs. Cox's chief delights. She plays cards—five hundred or bridge—with keen enjoyment and adept mind. She can both read and write without glasses. She works

because she likes to be busy and purely because the pleasure she derives from it.

Historical Exhibit.

At the Buffalo Historical Society's rooms are displayed three specimens of Mrs. Cox's work—an Indian figure, a medallion of Lincoln and a log cabin with a stone of chimney. The cabin is a reproduction of one twenty miles from Ripley, Highland county, O., in which Mrs. Cox's grandfather lived.

"It was in the attic of this cabin," Mrs. Cox said, "that I discovered my fondness for Shakespeare." She was fourteen years old at the time and was on a visit to the place. Mrs. Cox was born in Hillsboro, O.,

in a house which was the home of the former Governor Allen Trimble.

"My father didn't believe in sending children to school, for he had an idea that school systems made machinery out of people. So, except for a three-day experience at eighteen, I had no test of regular school life until I was twenty-one. Then I attended school at Salem, Henry County, Iowa, for three months."

At the same time, Mrs. Cox continued, she owned her own schoolhouse for a time, and also taught in the Salem Seminary. It was in the town of Salem that she appointed a committee, of which she was chairman, to investigate intemperance, and she was the first woman of the community to deliver an address on subjects other than religion.

Mrs. Cox attributes her inventive ability

having come from her father, who was an inventor of a corn planter and a hand-wing machine. Her suffragist tendencies, she says, come from her mother, who believed that men and women should be equal in politics. On her father's side she is descended from a line of Quakers, while her mother's people were Methodists.

Taught Whittling Class.

A few years ago Mrs. Cox had a class in whittling at the Neighborhood Settlement-house in Buffalo. Nine benches were occupied by boys whom she taught and the log cabin, after the original of her grandfather's home, was the favorite pattern.

Until two years ago Mrs. Cox made her home exclusively in Buffalo, where she had resided for twenty-five years. While there she became interested in the Seneca Reservation and to this she attributes largely her fondness for working out Indian statuettes.

The verse above is only one of a number written by the aged artisan. It was read at a party given on the ninety-fifth birthday anniversary of a friend of Mrs. Cox. Among her other verses are such subjects as "The Shade of the Indian Chieftain," "Object of Life," "Brotherhood," "Father and Friend," "Home on the Prairie" and "Memory."

The facility of the camera is an object of much interest to Mrs. Cox. The photograph herewith is the first, save snapshots by friends, for which she has posed many years. In connection with it she spoke of the contrast between it and the photographic likeness she ever saw of how she had walked three miles through the woods in Ohio to see a reetype.

See next page

NEW JERSEY
JED MONTCLAIR ARTIST AND EXAMPLES OF

HANDICRAFT



BAS RELIEF of LINCOLN



MRS. DELIAH-G. COX

Mrs.
the



INDIAN STATUETTES.

SCULPTOR AND MODELLER AT 82, IS ALSO AN ARDENT SUFFRAGIST

Delilah G. Cox, Montclair Octogenarian, Who "Works for Pleasure" It Gives Her, Has Long Been an Active supporter of the Movement for Woman's Rights.

PAINTER, WHITTIER, POET, SHE TOOK UP SCULPTURE AT 60

SANTA MONICA

Copyrighted material

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WORK OF SKETCH CLASS AT THE FAWCETT



By T. C. Conway.

The work of the sketch class, as well as that in other branches of art, at the Sarah Fawcett Drawing School, 55-57 Academy street, has naturally progressed as the school year advanced. Now the pupils are engaged in executing studies more difficult than heretofore. A num-

ber of former pupils are still pursuing courses at this school; but many new pupils are taking the various art courses. Howard V. Brown teaches the sketch

class, specimens of work of which are shown herewith. Since the Sarah Fawcett Drawing School is principally a night school, and the pupils are employed dur-

IT DRAWING SCHOOL.



Drawn by
A. Roelble

ing the day time, it is natural for those interested in education to look for the practical application of what the pupils learn to some business or trade. Such



By Harriet E. Beards.

is well demonstrated in several letters from pupils collected by Principal Cephas I. Shirley.

"My first practical knowledge of drawing and composition was gained through my five years of study in the Sarah Fawcett Drawing School," begins Walter R. Keller in his letter. "At this school I laid a foundation for future use. Thanks are due my kind instructor who has so patiently helped me. Careful observation and study in all my spare time have brought results."

"After my second year of study I obtained a position in the art department of the Whitehead & Hoag Company, where I am employed."

"For two years I was actively engaged

as designer and retoucher for the Newark Engraving Company," writes T. M. Conway. "My work consisted mostly of lettering for brass plates and retouching the same. After leaving there I became connected with the Essex Photo-Engraving Company, of this city, in the capacity of commercial artist, and I am making drawings for their commercial work now."

While the taxpayers will take pride in the fact that local young men and young women educated in local schools find employment in this city, they will also consider it creditable that some Newark pupils find employment in other municipalities.

"I draw for the Joseph Home Company, of Pittsburgh, Pa.," writes Miss Harriet E. Beards, another pupil at the Fawcett Drawing School. "I do pen and ink illustrations for their regular department store advertisements."

"For the last four and one-half years I have been employed by the Baker Printing Company, of this city," writes another pupil. "I was employed as compositor, but the technical knowledge I gained at the Fawcett Drawing School has resulted in my being advanced to the position of 'designing compositor.' My studies at the school have also qualified me to fill the position of foreman and have assisted me in executing difficult problems of different classes of work from day to day."

"Since entering the employ of the said company my salary has been increased from time to time until it is now \$216 a year more than when I first became connected with this concern. I credit the school with this because of the training I received."

127/12

***** DIRECTORY OF ART EXHIBITIONS *****

THE ARCHITECTURAL LEAGUE, 215 West 57th Street, will open on January 28.

BERLIN PHOTOGRAPHIC CO., 305 Madison Ave.—The drawings, etchings and paintings of Maurice Sterne. Until February 30.

BOLTON COIT BROWN'S paintings on informal view at his studio, 106 East 23d street. During January. Mr. Brown has two interesting pictures at the Prize exhibit in 19th Street.

BROOKLYN INSTITUTE OF ARTS AND SCIENCES, Eastern Parkway—Monday and Tuesday. 25 cts.

CHARLES GALLERIES, 718 Fifth Avenue—Spanish Arms and Armor. Part of a carefully selected exhibit which was shown at Madrid. It contains specimens of Spanish ironwork, knockers, hinges and grills. Mr. Charles has written a book upon Elizabethan interiors which is of interest. His Elizabethan and Georgian rooms at the Fifth Avenue Galleries should be studied for their devotion to historic detail.

CITY CLUB, 55 West 44th Street—Landscapes in oil. Several are seascapes and several are mountain views of almost too limited a perspective to be called landscapes. A. Groll's "Arizona After a Shower" is a skyscape, interesting, but quite overwhelming. Few except Corot have attempted such height of sky as this. Duffner's "Summer Afternoon" is decorative, but his birch tree leaves are blue. Ochtman's "Deerfield Valley" is tender and soft and Guy Wiggins's "Ship-building" is interesting.

COTTIER GALLERIES, No. 3 East Fortieth Street—Walter Greaves's Oil Paintings. Until February 10.

FOLSOM GALLERIES, 386 Fifth Ave.—An exhibition of Mohammedan Art; one of the most remarkable shows of this interesting month. It is organized by the Persian Art galleries of London.

GIMPEL AND WILDENSTEIN, 465 Fifth Avenue—"The Seashore along the Adriatic," by Francesco Guardi; hanging

now in state at these galleries is a revelation. Its tones seem almost dreamlike and yet they are full of light and are radiant with a jeweled effect peculiar to this great painter of the 18th Century.

GLAENZER'S, Fifth Avenue and 56th Street—Permanent collection of Italian and French Garden marbles. Exquisite mantels of the period of Francois Premier.

HODGKINS GALLERIES, 630 Fifth Avenue—Exhibition of English drawings has been extended for the benefit of the many people who are interested to see these costly pictures.

E. L. IPSEN, whose picture, the "Non-Union Man," in the prize Exhibition of American Artists on 19th Street was mentioned last week, has some interesting landscapes in his studios at 119 East 19th Street. The subjects are Fairhaven and Nonquit.

KATZ GALLERIES, 103 West 74th Street—The recent pictures of Harry Townsend have just been exhibited here and are to be followed by two weeks of Guy Wiggins, from the twenty-ninth to February 11.

KEPPEL GALLERY, 4 East 39th Street—Rembrandt's etchings to January 30. Notable exhibition of Whistler's etchings in February.

KNOEDLER GALLERY, 356-358 Fifth Avenue—Benefit exhibition for the Artists' Fund. Probably the most important art event of general interest of this season.

MacDOWELL CLUB, 198 West 55th Street—Seventh group. Until February 6. Noticed today.

MACBETH GALLERIES, 450 Fifth Avenue—Paintings by Frederick C. Frieseke. Until January 30.

MONTROSS GALLERY, 550 Fifth Avenue—From January 29 to February 10. Pictures by Howard G. Cushing.

NEW YORK PUBLIC LIBRARY, Fifth Avenue and 42d Street, continues its exhibition of French portrait engravings. One of the most valuable and beautiful exhibits planned by the head of the print

department. Should be carefully studied.

NATIONAL ARTS CLUB, 119 East 19th Street—January 31. Private view of paintings by Otto Walter Beck.

SCOTT & FOWLES CO., 500 Fifth Avenue, will show a collection of paintings of the Dutch and the Barbizon painters this coming month.

REINHARDT GALLERY, 505 Fifth Avenue—Pictures by Rembrandt, Hals, Constable, Corot, Israels, an interesting exhibition in connection with the others now to be seen on Fifth Avenue.

OUT-OF-TOWN EXHIBITIONS—107th annual exhibition of oil painting and sculpture at the Academy of Fine Arts, Philadelphia, February 4 to March 24, 1912.

CORRELATIONS—In connection with the "Copts and Moslems in the British Empire," there is an interesting Coptic piece at the Mohammedan art exhibition at the Folsom Galleries besides the Metropolitan Museum's permanent collection.

Among the things of interest at the Persian galleries is the series of pictures representing the career of Prince Rustum, the Persian hero-prince. His literature is as full of color and significance as that of the Siegfried legend.

For the earnest students of current art events, read "A Short History of Engraving and Etching," A. M. Hind, and "Engraving and Etching," Lippman, and visit Keppel's collection of Rembrandt's etchings, the French engravings in the library, the Hodgkins collection and those at Gimpel and Wildenstein's. It will be profitable and pleasurable and a preparation for the coming Whistler exhibition.

The Pennells' "Life of James McNeill Whistler" is opportune.

There are still two lectures of the University Course at Teachers' College, Monday, the twenty-ninth, and February 5. They are on silver work, jewelry, cloisonne, and are free to the public, who are expected to be present five minutes before they begin and not to leave until they are ended. They will be held in Havemeyer Hall.

Mohammedan Art

Mr. Kevorkian—presumably an Armenian and evidently an expert in the interesting archeological specialty, of which he is in charge—is exhibiting some very remarkable objects of Persian art, some of which have been excavated under his direction.

While this nomenclature embraces the art distinctly influenced by Mohammedanism, and thus signifies, in a measure, the parallel suggested by "Christian art," meaning the product of no country, but of a mode of thought and belief and a form of worship still on account of lack of available space, this particular exhibition is mainly confined to Persian specimens.

It would be pitifully ineffective to attempt anything like a description of these very beautiful and very wonderful specimens of a most serious art in a few words. The collection is of sufficient historical value—to say nothing of its esthetic pleasure—to demand the close and studious attention of the group of cultured individuals attracted to it.

It is very well worth taking time to visit thoroughly.

The ceramics are of varying periods beginning with the Ninth Century, and some of the very earliest pieces are those showing the brilliant undimmed turquoise colors, which are as fresh as if discovered yesterday.

There are various glazes, both under and over, which make a study in themselves, an ivory white glaze of the Twelfth Century looking like a choice Belleek with iridescences softened beyond the imagining of this matter-of-fact era.

The so-called "miniatures" are a series of illuminated borderings enclosing figure pictures of minute skill and brilliant color.

"The Intoxicated King" is a naive representation of a crowned personage bearing a glass and some kind of flagon. The simplicity of this figure is as evident as the color which is a little like that of the Botticelli period in Italy, pellucid red and glowing gold imperishably painted. This is of the Fourteenth Century.

Another unexpected picture is a "Flight Into Egypt" of the sixteenth century, a remarkable instance of the religious tolerance influencing art which led the reigning monarch of that century to permit his artists to copy, or rather "interpret" the

works of European painters. There is among the works preserved from that time a Raphael, after the Persian conception of the great Italian's meaning. The drawing of many of the animals and flowers of the sixteenth and seventeenth centuries are quite unexpectedly full of vitality.

The Renaissance, which came also to Persian art synchronously with the European, was due in no small measure to Chinese influences. A noticeable and gorgeous instance of distinctively Chinese treatment is seen on a panel which was taken from the palace of the great Shah Abbas in Ispahan. The Shah imported the artists, who decorated this series of tiles for him from China.

For a kind of happy serenity and childish love of the work before them, there is nothing short of the almost worshipful attention to detail shown in old illuminated vellums by painstaking monks which so expresses the early preoccupation with the immediate task as do these old miniatures. "The Intoxicated King" shows the same sense of beauty and jest that one frequently finds in carvings, grotesque and lovely, side by side, in old abbey churches. It is an art far removed from the large and restless scope of present day work.

Maurice Sterne's Drawings

Whether Mr. Sterne is a prophet or only a forerunner or just plainly mistaken in his ideas of beauty are all questions to disturb the minds of the regular picture spectator.

He was a serious and industrious student of art and afterward a teacher of etchings in New York City some years ago. His etchings testify to this line of excellency in the exhibition of his works now in the Berlin Photographic Gallery on Madison avenue. "They say" that his pictures of that period were quite canonical, which they are not now.

He had a vision or a call in 1904 to leave the paths of the commonplace. ~~Corrigan beckoned and he went away~~ into the wilderness and studied—mostly alone—and evolved the pictures which hang in New York today.

Mr. Sterne seems to be qualifying for a sculptor's eye. He has reduced the art of drawing the human figure in action to a few swift strokes. This, Mr. Sterne calls art. His softened work he calls "labor." He thinks men have "labored" too long and that art needs the freedom

of treatment which he is now giving to it.

It will take some time for the public to see color with Mr. Sterne's eyes, although they may grasp his vision of form and ease of line presently. There will be considerable interest in this exhibition from the fact that the artist is evidently in earnest. Very evidently he did not follow the "primsore path" in working out his theories and we have learned to treat with respect any belief for which a man has worked, or endured, or dared in these days of ready adaptation to the new.

Frieseke's First Individual Show

Mr. Frieseke is from Michigan and one of America's younger members of the Ecole des Beaux Arts. In 1899 he went to Paris and studied with Constant and Laurens, and has already left several of his paintings in galleries of importance on the other side of the water—the Luxembourg, the Modern Gallery at Vienna, the Museums of Odessa and Venice—and he has received several prizes and medals.

The first individual exhibition of his paintings ever held in America was that of the past week at the Macbeth Galleries. Mr. Frieseke makes use of blues and greens in his paintings almost to the exclusion of the rest of his palette. The effect upon entering the little salon of exhibition on Fifth avenue is of color scheme in green and blue.

There is one picture, "On the River," which shows a boat in a little bay surrounded by green trees, with their greens so reflected in the water that the whole effect is of soft modulation of monochromatic values. It is very clever and unusual.

"In the Doorway" and "Autumn" were among the most individual shown. "Autumn" seems to be more than the others. It is less a paint and more a matter of form. A young nude figure, golden in the light and melting away like a wood nymph into the yellowish background, expresses a real art message, not merely a method of painting.

If this were not Mr. Frieseke's exhibition, it would be a good time to speak of the altogether lovely nude figure by Arthur Davies, which hangs in the outer room at Macbeth's. That is so lovely as to call attention away from almost everything else surrounding it.

NEWARK INDUSTRY INCREASES PLANT

Osborne Company. Art Calendar
Makers. Brings Offices and
Show Rooms From New York.

HAS REMARKABLE FEATURES

During the last year residents of the North End have witnessed the completion of a large concrete, steel and brick building on Hallock street, at Summer avenue, that marks another step in Newark's industrial development. This building is the seventh of the group that comprises the manufacturing plant of the Osborne Company. With its completion the first floor of the main structure, at 759-771 Summer avenue, has been transformed to accommodate the general offices of the company, which were moved to this city from New York this month. Newark thus becomes not only the home of the factory, but the headquarters of the pioneer art calendar company of the world, though until now the residents of this city, as a whole, have known almost nothing of the big plant.

Edmund B. Osborne, of Montclair, who is president of the Osborne Company, conceived the idea of using calendars with pictures as an advertising medium only a little over twenty years ago. It is an interesting fact that the first cut used by him on a calendar made in Red Oak, Iowa, was made by a Newark engraving company.

The plant at Summer avenue and Hallock street gives employment to hundreds of Newarkers. The enlargement of the factory and the removal of the offices to this city has made it necessary to increase the number of employees to accommodate the business, and a number of those who were employed in New York, where the offices were formerly located, have been replaced with local residents.

From the little business, which was brought out of the West to this city about fifteen years ago, has grown an establishment that in spite of its scores of imitators, holds undisputed supremacy both as to quality and volume of business. To-day its 110 salesmen are marketing calendars "made in Newark" throughout this country, Canada and Mexico. The Osborne Company, Limited, of Southampton row, London, maintains a sales force of sixty more for Great Britain and the Continent, while Osborne calendars "made in Newark" are carried by commercial men in South Africa, in far-off Alaska, in Asia, Australia and wherever civilized man has his habitation. "The sun never sets on an Osborne calendar" has long been a slogan of the company.

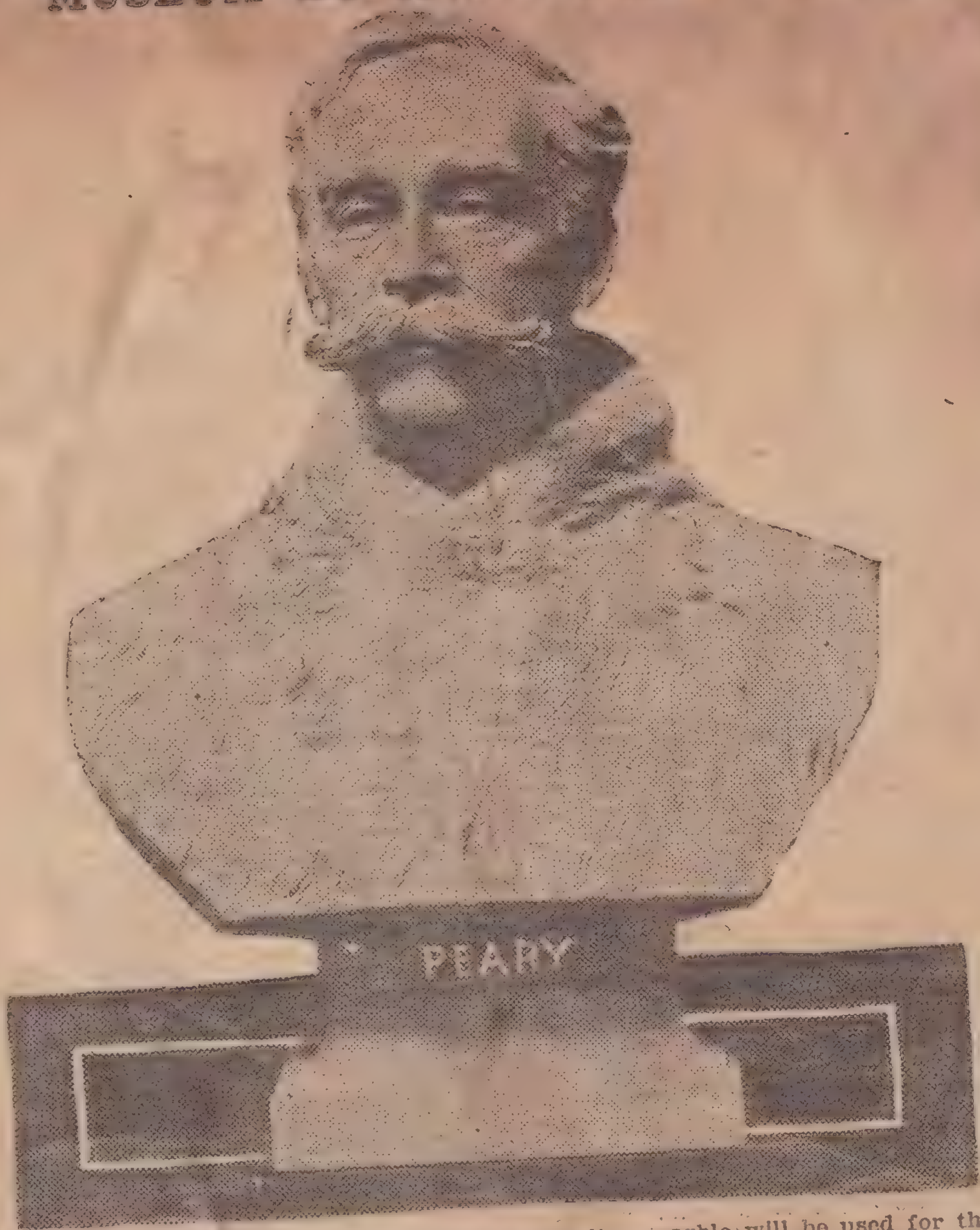
Use Art Products of World.

The Osborne Company scours the art centres of the world for original paintings. Every year pilgrimages are made abroad by Mr. Osborne or other members of the company to secure subjects from the galleries of Paris, London, Berlin, Rome and other Italian cities, or wherever canvases are shown. But it must be said in justice to American artists that more than half of the 400 calendars in the 1913 line that has just been placed in the hands of the salesmen are reproductions of work of our own modern American school.

The pictures used are for the most part reproduced by color photography. The name "colortype process" is given to the Osborne method of reproducing in original colors either works of art or natural objects. The plates are made by photography and printed on special printing presses.

It differs from lithography in that the final result is secured by an actual blending or mixing of colors on the paper, whereas lithography and similar processes lay the color on in blocks and do not depend upon one color showing

BUST OF R. E. PEARY EXECUTED MUSEUM BY MONTCLAIR SCULPTOR FOR



William Couper, the sculptor, who resides at 105 Upper Mountain avenue, Montclair, has completed a model bust of Rear-Admiral Robert E. Peary, upon which he has been working for several months.

The bust of the noted explorer was undertaken for the American Museum of Natural History, New York, and when completed in marble will be placed in that institution. Directors of the museum viewed the model bust recently and have approved it.

Italian marble will be used for the finished bust. The work will be completed in Florence by Mr. Couper, who expects to sail for that city in April. The noted Montclair man has executed fourteen figures for the American Museum. With the exception of those of Charles Darwin, the naturalist, and Professor Bickmore, one of the founders of the museum, whose busts are in bronze, all of the figures in the historical gallery are done in marble.

extent. The principle of the colortype process is that of reducing all reflected light to the three primary colors, yellow, red and blue. This is done by means of chemical light filters between the lens and the negative in the camera, the yellow filter intercepting all light except the low, the red all but the red and the blue.

Interesting Features.

Half-tone printing plates are made from these negatives and these are printed in procession, one immediately over the other with its proper color of ink. The result of this is a blending of the tones, which yields in the printed result, colors like those of the original, just as an artist will mix together the primary colors and obtain any shade or tone he desires. Sometimes, as a rule, in fact, in addition to the others, to soften or intensify certain effects. Some of the Osborne pictures are put through the presses five times to insure faithful reproduction. As many plates as are necessary are used to make sure of perfect results and no work is allowed to go out except after careful inspection and approval by competent specialists.

One interesting feature of the business is the accumulation of original paintings. In order to guarantee exclusiveness of subjects to its customers, the Osborne company must control the picture's calendar rights and the only way this can be done in most cases is to buy the originals. These frequently necessitate an outlay of several thousand dollars for a single rare canvas.

In discussing Newark's industries it can now be said that in addition to its supremacy in other lines, it is the home of the world's oldest and largest calendar company. Branches and offices are maintained in New York, Chicago, Toronto and London. All the officers of the company are residents of Newark or Essex county. It is a New Jersey institution throughout. George W. Reynolds is treasurer; George C. Hirst, secretary, and Charles H. Miller, vice president. Its business is growing steadily, and reports already received from road men throughout this and other countries indicate that the current year will be the biggest in its history.

Star 2/21/12

Art Works of Aston Knight Are to Be on Exhibition Here

ASTON KNIGHT, ARTIST.



First Chance for Newark Lovers of Paintings to See His Work. Will Be Shown at Keer's Gallery.

Interesting landscapes from the brush of Aston Knight, son of the celebrated Philadelphia artist, Ridgway Knight, will be exhibited this week at Keer's art gallery, South Broad street, and for the first time local art collectors and those interested in fine paintings have an opportunity to see the work of Mr. Knight thus exhibited. He has heretofore confined his exhibitions to New York, Philadelphia, Pittsburgh and Rochester.

In his treatment of water scenes, whether clear and full of movement, as in his Normandy and Yorkshire landscapes, or quiet and still in his Venetian scenes, Mr. Knight has won for himself a distinction in Europe and this country of which he has reason to be proud.

A pupil of his father, of Jules Lefebvre and of Fleury, Mr. Knight won many honors abroad and has the distinction of being the only American artist to obtain two gold medals in two consecutive years.

Among his works to be seen at the Keer gallery is "The Village of Serguigny," a picture of a village with a church spire and a stream.

"Sunset at Torcy," "A Waterfall in Yorkshire" and "Winter."

"The Village of Serguigny" shows the spire of the village church through the tall trees, while running gracefully in the foreground is a clear stream of water artistically pictured.

"The Venetian Bridge" is a realistic view of the Italian town showing the marble buildings. The coloring is striking.

"Sunset at Torcy" represents a poetic evening view in a quiet valley. "Winter," which was exhibited at the Paris salon, is a small canvas. "A Waterfall in Yorkshire" is a perfect summer study of a rocky stream, running lazily through sunshine and shadow. It shows excellently how Mr. Knight has followed nature, and all of the exhibitions illustrate his masterful art and prove the worthiness of the distinction that has been given him both here and abroad.

Mr. Knight, although born in Paris, is an American citizen. In 1897 he married a sister of the wife of former Senator Joseph Frelinghuysen at the home of the former senator.

news 2/19/12
A CIVIC DREAM.

Reminiscent of the time—and it was not so long ago—when every up-to-date city and town had its public building, with Library and Lyceum chiseled or painted above the door, we published Saturday a sketch and description of a proposed library and art museum. It is only the "ideation" of a dream; but of a dream worth dreaming, whether it is ever realized in the form proposed or not.

Times change and fashions. A generation has grown up that knows not the lyceum. We have reverted to more primitive times. Before he could write, man drew pictures. The appeal to the eye is constant. It is quicker than the appeal to the ear. The museum has usurped some of the place of the lyceum.

But ideas change also. Old institutions acquire new uses. The museum is no longer a mere storage place for such odd relics as mummy cases and the priceless paintings of the old masters. It is becoming one of the people's schoolhouses.

Industry needs constantly renewals of its inspiration. Art grows useful when it raises the standard of the common things of life. It enters the home now, when formerly one went to the museum to become acquainted with it.

But art, to be enjoyed or used, must be studied. Good as natural appreciation may be, it does not long remain natural. It is quickly vitiated by a thousand degrading influences. And the combination of library and museum, of book and illustration, is a natural one. It appeals to common sense. The library and the museum are each benefited when they are yoked together.

The dilettante, with a smattering of art, ill-informed or misinformed, unsound in his judgment and uncertain in his taste, profits little and gets little true enjoyment of art. Let him find his own material. But those who can bend their knowledge to the fashioning of a more beautiful thing, who will improve their taste and appreciation, who will cultivate their understanding of it—for these a museum is well worth the labor and cost of its establishment, for they enrich the common life.

Then let the dreamers dream. When their visions take practical shape, let them wake and let some Joseph translate their dreams into actions that will prevent a world hungering for beauty from the sufferings of famine.

Library and museum: the two look well together.

Call 2/19/12 A NOTABLE ART EXHIBITION

An exhibition of landscape paintings by Aston Knight will be given in Keer's Gallery, on Broad street, opposite the City Hall, from February 12 to 28. Aston Knight is an artist both by natural talent and heredity, being the son of Ridgway Knight, the well-known American artist. He was born in Paris, France, in 1873, but has always retained his American citizenship. He studied under his father, and at the Julian Academy, under Lefebvre and Tony Robert Fleury. He won honors at the World's Fair, in Paris, in 1900; honorable mention at the Paris Salon in 1901, and two gold medals, 1905 and 1906, at the Salon, where he is now "hors concours." He also won gold medals at Rheims, Geneva, Lyons, Cherbourg and other art centres.

Mr. Knight has exhibited his paintings in New York, Philadelphia, Pittsburgh and Rochester, but this is his first exhibition in Newark.

Mr. Knight is a brother-in-law of State Senator Joseph Frelinghuysen, at whose home he is now visiting. His life has been mostly spent abroad, where for twenty years he has painted the torrents of Yorkshire, the trout streams of Normandy and the canals of Venice.

In the treatment of water Mr. Knight's art is specially felicitous. In every picture in the exhibition at Keer's water appears, but it is treated in so many different ways that there is no feeling of monotony awakened by these pictures.

Aston Knight's Oil Paintings and Water Colors

There is one painting in the exhibition of Aston Knight's oils and water colors, at the Neer Art Gallery, that stands out from the others; not merely because of an interesting optical illusion that will be noticed when one faces it first squarely from the front and then wanders off to view it from an angle, but because the artist has succeeded with it, from a decorative point of view, as in none of the others. Its name, "Autumn Sunset," does not appear in the catalogue, but it will be found at the far end of the wall, on the left, as one enters the gallery.

There is water in the foreground, of course, for Mr. Knight has been painting water for twenty years and paints it as handily as Walter Palmer paints snow.

Beyond the water and across the fields, the red autumn foliage reposes against green pine woods and in the light of the setting sun the pines take to themselves some of the hue of the foliage. Mr. Knight has reproduced this without any of the overemphasis that plays the trick of prettiness.

A more elaborate composition is the canvas on the centre of the opposite wall, picturing the pretty town of Serquigny, a pleasant little village about two hours from Paris, where the railroad branches off to Rouens. Here Mr. Knight has a cottage and the river is familiar to him, as the studied care with which he has reproduced it indicates.

It is France that he paints and there is no mistaking it; neither is there any doubt that he paints more in the manner of a Frenchman than of an American. But the pictures, about twenty in all, show his talent in many moods. Here a canvas is finished with close work and there one hangs with its spontaneity and

strength very plainly marked. The brush-work is broad and the pigment is loosely handled. The artist knew when his picture was done and stopped work on it; an exercise of good judgment that many another has not used, to his sorrow.

Beside the French pictures, and a few Venetian scenes, there are others: that picture the country of England, in Yorkshire, where the Earl of Devonshire goes a-fishing. The pictures have a strength of composition comparable with those of Ben Foster, an American who paints in America and whose work is familiar. One or two canvases show the tight, unatmospheric work of earlier years, and they are useful as indications of the progress Mr. Knight has made. In the later canvases he has reproduced the illusion of nature more realistically, picturing the world as it appears to the eye, yet without the photographic literalness that robs paintings of their sentiment and appeal to the imagination. They are restful canvases in restrained color and with no broad glare of light.

Aston Knight, who, by the way, is a brother-in-law of ex-Senator Joseph S. Frelinghuysen, was described by Hopkinson Smith, a few years ago, as "The Man in the High Water Boots." Such is his enthusiasm for painting water that he will stand in streams up to his waist, if need be, to capture the particular vista that he wishes to confine on canvas. He was the first American landscape painter to receive the second-class gold medal from the Paris Salon. Though born in Paris, his father, Ridgway Knight, and his mother, Rebecca Morris Webster, were both Philadelphians. He studied in the Atelier Julian, under Jules Lefebvre and Tony Robert-Fleury, and, of course, under the guidance of his father.

TO LINK BOOKS WITH ART LIFE

Plan Is Outlined to Add Museum Building to Present Free Public Library.

STEPS TOWARD FRUITION

The dream of an art museum that has filled the minds of many of the people of this city for some years has been advanced a step toward its realization. It is still only a dream, but it has taken definite enough shape in the mind of two men to be put down in black and white.

The appeal is now to the eye as well as to the ear and approaching the public along these two avenues perhaps it will make headway more rapidly.

The sketches here published are the result of competent, professional study and show what, in the opinion of those who have thought about the matter seriously, the development of a local art museum should be.

The sketches show a prospective merger of the Free Public Library with the Art Museum idea, resulting in a building fitted to the uses of the two institutions.

Such a combination has been considered by some of those interested in the two institutions for a long while, but it was Ralph Harrington Doane, of this city, who first undertook to give the idea form. Mr. Doane soon associated himself with another architect, who has had more experience with buildings of this kind, C. Howard Walker, of Boston, and the plans are the result of their joint effort.

A Combination Structure.

The architects adopted the idea of a combination building for two reasons. One has to do with the idea of city planning and the grouping of buildings, in a public character, to be effective, and the other is the quick down of the city's park frontages.

For obvious reasons, Lincoln and Military parks were speedily eliminated. The frontage on Washington Park seemed to be the most desirable location and there the library has already been placed. The second reason is even more practical and can only be appreciated when the modern view of the function of a museum—and of a library—is understood. The old view, that a museum is a sort of repository in which the largest and most valuable collections of art objects possible may be locked up for safe keeping, is passing.

That a museum should be for the benefit of the people, its students, workers, and all others who can profit by it, is the modern view. The aggressively organized museum—or library—aims to become a force in the community, elevating its standards, improving its products, increasing its efficiency. Museum collections, it is now believed, are to be used, not merely conserved; for the benefit of the people and not for a favored few; to educate those who need instruction rather than to delight connoisseurs.

A museum organized along such lines, derives benefits when a library is conjoined while the library, in turn, derives benefit from the presence of the museum. Together they are like an illustrated book where the text and pictures explain each other.

Furthermore, each keeps the other from dying of dry rot; for librarians and curators of museums often tend to become narrow. There are economies of operation, also, that need to be considered and are of prime importance.

Wings Are Planned.

Having decided to suggest a combination building, the architects found themselves restricted. The library already exists. It is a handsome building, well adapted to its location, cast in the mold of the Italian renaissance. Their motif was furnished them and they were com-

mitted to a particular type of building.

Tentative sketches convinced them that the facade of the library could not be extended as the new building would require without destroying its proportions. The treatment so admirably adapted to the narrow frontage of the existing library became unfortunately monotonous when carried across a much longer facade. Different window motifs were adopted for the wings of the new museum.

To connect these wings with the main body of the building, a transitional motif was designed which can hardly be judged from the sketches reproduced. Various elevations were tried in which the transitional motifs took the form of pavilions breaking through the roof, but in all cases the interrupted sky line proved unsuccessful. One long, continuous, unbroken roof line was therefore adopted, the simplicity of which will lend dignity to the building.

The only alteration of the existing library front suggested is a more monumental treatment of the entrance. The single doorway has been replaced by a group of three arches.

The plan proposed has the merit of a unit system. It can be built in sections, a wing at a time. The three main units, as the floor plans show, are the two wings and the long gallery connecting them at the rear; each of these is complete in itself.

Additional units have been suggested to be built when there shall be need of a school in connection with the museum and a large hall suited for lectures and exhibitions. The educative character of this museum has been kept constantly in mind.

In making their design, the architects have considered the respective values of the different parts and uses of the museum, which, it may be said here, is growing so rapidly that it will soon crowd itself out of the library where its collections are now housed.

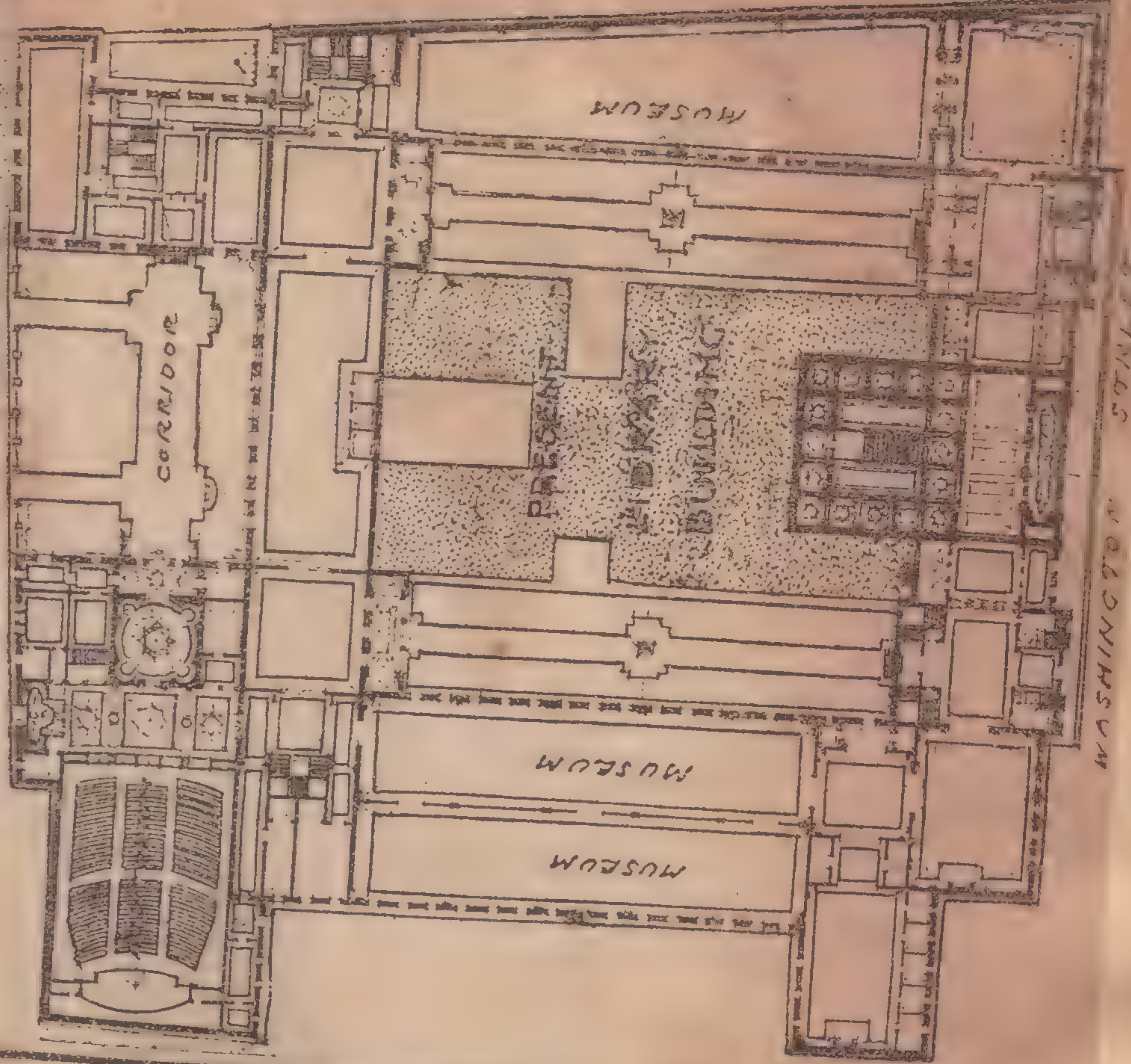
The building is designed to provide proportionately for the departments of sculpture and painting; of manufactures, natural history and pure science, and of the allied arts. Appropriate lighting for the various art objects has also been considered and the plan is complete. Whether it is perfect or not, only careful study will show.

Roughly described, the architects' plan proposes to enclose the library and its stock with a quadrangle of galleries in which the useful and cultural arts may be displayed for the benefit of the people, and with classrooms in which the city's future citizens may study to improve their handicraft, to raise the standard of the city's manufactures, or to cultivate their esthetic appreciation.

ELEVATION AND FLOOR PLAN OF PROPOSED LIBRARY-MUSEUM



Washington Street Facade



Ground Floor Plan

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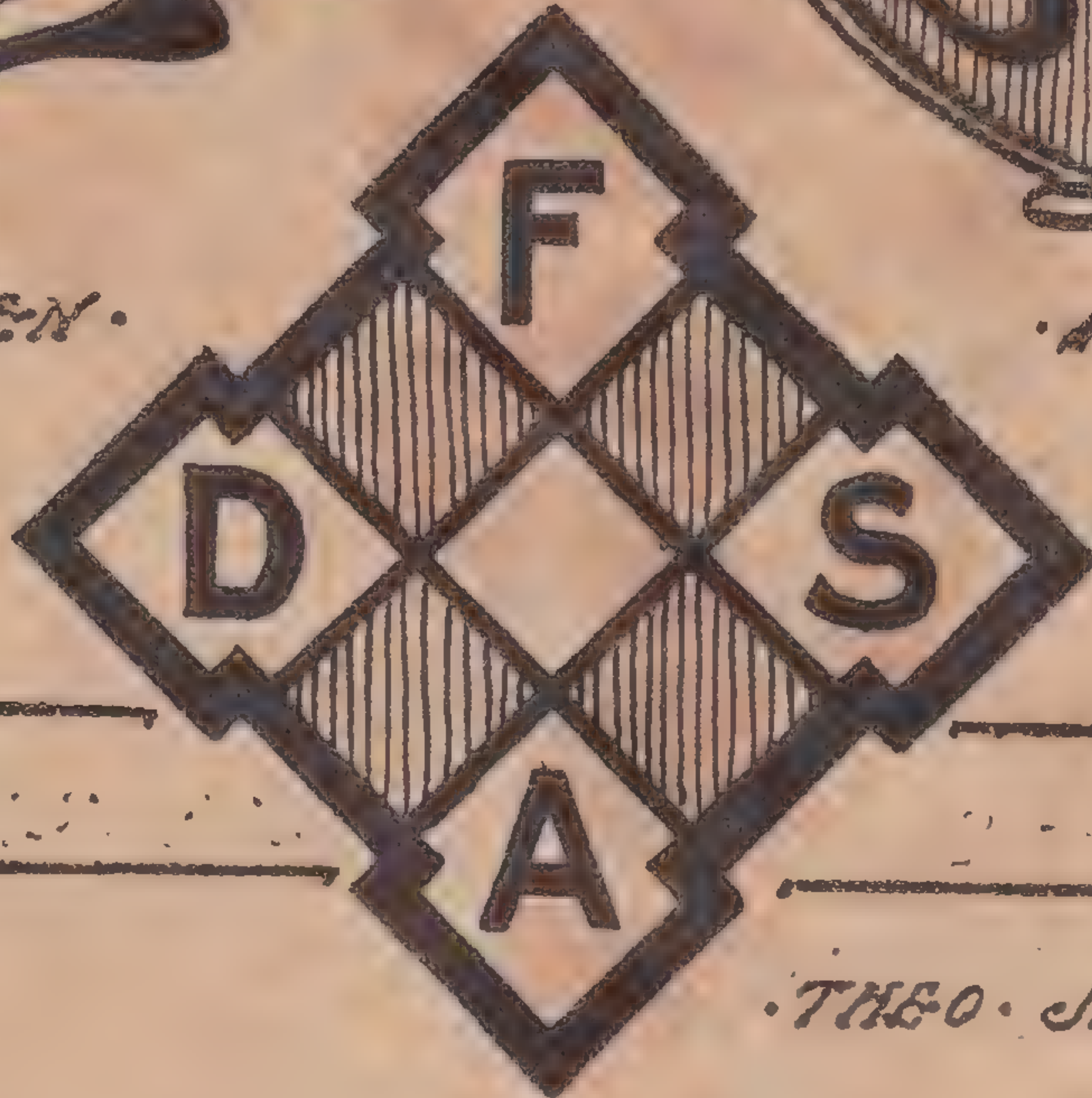
PUPILS SUBMIT MANY DESIGNS FOR FAWCETT DRAWING SCHOOL ALUMNI PIN



•THEO. JANSEN•



•A. A. JASCHICK•



•THEO. JANSEN•

Considerable interest was manifested by the pupils of the Fawcett Drawing School, 55 and 57 Academy street, in the competitive design contest for an alumni pin which was closed recently. About 250 designs were submitted to Cephas I. Shirley, principal. While all of them were not available, a large number, especially those by the more advanced pupils, were suitable, and the judges had a difficult time selecting the prize winner.

The conditions governing the contest were that the design should be done in the colors adopted by the Alumni Association, namely, red, white and gold; include the letters "F. D. S. A."; also that the design should be one that could be worked out in metals, silver and gold. This was a severe practical test, and one that the pupils met successfully.

The three judges were instructors in the school and their names are Howard V. Brown, of the art department; Henry Grasmuk, of the jewelry department, and Charles Ackerman, of the architectural department. Two representatives of the Alumni Association conferred with these gentlemen. The latter were Samuel Krassney and Charles Englander, the president.

Theodore Jansen was given the first award and his design will be followed in making the pins for the alumni of the Fawcett Drawing School. Designs submitted by the following were deemed next in order: F. M. Conway, B. G. Driffoos, George Oldroyd, F. Brunninghaus, S. G. Ziger, M. Lampe, Mr. Jansen and Albert A. Jaschick.

A number of the most creditable designs will be mounted on cardboard and exhibited, first, it is planned, at the Free Public Library, and later in the window of a store centrally located. Application has already been made by persons connected with the Morton Street School for permission to use one of these designs for a pin for that school, and the judges believe that other schools or alumni associations in this city may make similar application for other designs.

212 2/25/12

WHERE WASHINGTON HELD A COUNCIL OF WAR

House Near Hopewell, N. J., Still Stands Where Continental Officers Planned the Battle of Monmouth—Movement to Erect a Suitable Monument.



The coming of Washington's Birthday anniversary this year will have a particular significance for Hopewell, N. J., for on that occasion a movement will be inaugurated for a suitable monument to commemorate the famous council of war held by Washington in the Spencer Weart house, June 24, 1778. The house is just outside of the borough.

It has been the source of no little wonderment to people interested in keeping alive the glorious traditions which lie enshrouded in Hopewell's Colonial history that no such monument has been erected here this. Professor Nomer Gray, a teacher in a New York public school, and who recently acquired a widespread reputation by reason of his founding conservation leagues among the boys and girls of public schools of the metropolis, has become the active spirit of the monument project. He has taken steps to instill the New Jersey Legislature in the position, through Senator Gebhardt, Assemblyman Gill. It is Mr. Gray's hope to eventually have monuments erected in every New Jersey town or village where events of importance in

revolutionary cause transpired. It may not be amiss here to briefly rehearse the circumstances which led up to the council of war, which Washington held in the presence of Generals Sterling, Greene, Lee, Lafayette, Knox, Poor, Duponceau, Scott, and Woodford.

Early in 1778 the decision of the French to aid the struggling Colonists caused Lord Howe, the British naval commander, to hasten his vessels from the waters of the Delaware river, lest they be trapped there by the French fleet. Synchronous with the movement of the British fleet came the evacuation of Philadelphia by the Royal army, under Sir Henry Clinton. Washington, who had been encamped with his bedraggled patriots at Valley Forge, sent Arnold to occupy Philadelphia, while he moved with the major part of his army toward Hopewell. By a pre-arranged plan he went to the Weart homestead. General Lafayette also took quarters in the house, while General Lee made his headquarters in the house of David Stout, near by.

As a result of the war council the scholarly and intrepid Lafayette was sent to form a junction with Scott's fighters and engage Clinton on his march through New

Jersey. Washington moved toward Freehold, where the battle of Monmouth was fought with such disastrous results for the redcoats. Aside from the strategic position, Hopewell seemed a peculiarly fitting place for Washington to select for the holding of his council fire. Hopewell, be it known, was the scene of the first call to arms sounded in New Jersey, when men were sorely need to second the cause to which Washington had consecrated his life.

In this village it was that Joab Hooton, who later became a colonel in Washington's army, made an impassioned appeal for volunteers under circumstances so poetically dramatic to grace a tale in Colonial fiction. The incident happened Sunday morning, April 23, 1775. Villagers in prayer in the Old School Baptist Church were suddenly startled by the echo of thundering hoof beats which broke the solemn stillness of that early spring Sabbath day. Even as they hesitated in their responses to the prayers of the preacher there drew rein in front of the church a weary and travel-stained courier, who had brought word all the way from Trenton that the British had fired upon the Americans at Lexington.

The horseman whispered his message to Joab Houghton, who was one of the congregation. Houghton cautioned him to say no more until after the services were over. When the half-expectant people had filed from the church Houghton stood upon a large stone which for many years had been used by the ladies for mounting their horses, and delivered a speech which so thrilled his hearers that when at its conclusion he exclaimed, "Men of New Jersey, the red coats are murdering our brethren in New England: who'll follow me to Boston?" there was not a single dissenting voice in the chorus which shouted "I will."

Colonel Houghton lived to return to his home after the close of the war, but many of those who fought under him found rest in unknown graves far from their native place. Colonel Houghton now sleeps in the church yard in front of which he made his memorable address. Until comparatively recent years his grave was unmarked. A stone suitably inscribed now designates it.

In the same cemetery is the grave of John Hart, one of the signers of the Declaration of Independence. Just to one side of the monument over Hart's grave they have erected upon a lasting founda-

tion the great stone upon which Houghton stood when he sounded the call for volunteers. Chiseled in a tablet which forms part of the foundation is the story of the appeal by Houghton.

Still occupied and in a good state of preservation, is the home of Colonel Houghton, which, following the Revolutionary War, was the rendezvous of many veterans. The great open fireplace around which they gathered is to this day the same as it was then.

The name of Joab Houghton was as a thorn in the side of the Hessians, and many and oft repeated were the fierce oaths they took to undo him. Time and again they crept stealthily up to his house, bent upon taking him when they thought he was home on visits. Eternal vigilance upon the part of Houghton and the members of his family enabled him to outwit them. Once a young soldier in a detachment sent to get him allowed his sporting blood to get the mastery and he let go with his old flint-lock at some wild game which chanced to cross his path. This sufficed as a warning to the elusive Houghton and he was again enabled to make his escape. On another occasion it is said a flock of guinea hens by the shrill alarm they sound when any one approaches, helped him make his getaway just in time.

Tradition has it that he came perilously near to capture once when troopers got into his very door yard before he knew of their approach. There was no chance of escaping from the building that time, and hastily climbing into the wide chimney, he perched upon a "lug pole" while his enemies searched the house in vain.

In order to even up the score a little, Houghton, while home on another visit, got a few of his neighbors together and captured a Hessian sergeant and a detachment of men who were pillaging a house about two miles distant. The prisoners were marched to what is now Lambertville, N. J., and given into the custody of American soldiers stationed there.

The home of John Hart, who was later to become a signer of the Declaration of Independence, was just across the fields from that of Colonel Houghton, and the prowling Hessians often paid their respects to that place as well, in the hope of making a prisoner of Hart, who was doing altogether too much work to suit them in aid of the colonists. The visits to Hart's house, like the trips to Houghton's, always failed of their purpose.

It is probable that within two years Roman Catholics of this city and vicinity may have the opportunity of worshipping in the new Cathedral of the Sacred Heart. The contract for the remainder of the exterior, and a portion of the interior work will be awarded within the next few months; it is expected, and, as this will include the roofing of the edifice, it is more than likely services will be begun there as soon as the roof is completed. I. E. Ditmars, of New York, the architect, is preparing plans for the rest of the exterior work, and estimates will be called for in a few weeks. These plans are for clerestory walls, thirty feet in height, the roof and the lofty twin towers, besides a portion of the interior finish. With the exception of a few finishing touches, E.

M. Waldron & Co., of this city, have completed the contract, which was awarded that concern on March 3, 1910. This contract was for \$277,098 and included all work above the aisle walls, the tearing down of old foundations for the massive supporting columns and rebuilding them with granite; placing of new footings, and excavation of earth and boulders down to rock level.

A feature of the exterior decorative work already completed is a group of medallion portraits, sculptured in granite. They have been cut from models made by Dominic A. Walsh, of Belleville, and include the four bishops who have guided the Newark diocese since its inception in 1853, the Mater Dolorosa (Mother of Sorrows) and the Ecce Homo (Christ crowned with thorns). The medallions of the bishops are each 5x6 feet in diameter. They have been placed in the extreme ends of the transept and are about thirty feet above the ground. On the Ridge street end of the transept is one of the Most Rev. James Roosevelt Bayley, who was the first bishop of the diocese. As a companion piece to this medallion is that of the Most Rev. Michael Augustine Corrigan, second bishop of the diocese. On the Clifton avenue side are the medallions of the Most Rev. Winand Michael Wigger and the present bishop, the Most Rev. John J. O'Connor.

The medallion of the Mater Dolorosa is set in the base for the Blessed Virgin's tower, to the west of the main entrance to the cathedral, while the Ecce Homo medallion is set in the base of the Jesu tower east of the entrance. The latter medallions measure twenty inches in diameter. The work of carving these medallions was done by E. M. Waldron & Co.

Mr. Walsh devoted a great deal of time and attention in moulding the models in his studio in Belleville. He worked from pictures of the bishops which were made at the time they were presiding over the diocese. He also made a study of the character and qualities of his subjects by getting in touch with men who knew the bishops, who have since departed, when they were officiating at the head of the diocese.

The Most Rev. James Roosevelt Bayley was the first bishop of the Diocese of Newark, which embraced the whole State of New Jersey. He was consecrated

bishop on October 30, 1853, in St. Patrick's Cathedral, New York, prior to which time he was secretary to Archbishop Hughes, of New York. He was promoted to the Archiepiscopal See of Baltimore, July 30, 1872, and died on October 3, 1877.

The Most Rev. Michael Augustine Corrigan was a parishioner of St. Patrick's Cathedral, this city, and served as an altar boy in sanctuary. Ordained to the priesthood, he shortly thereafter became president of Seton Hall College. He was consecrated bishop on May 4, 1873, and remained at the cathedral until October 1, 1880, when he was promoted to the Archiepiscopal See of Petra, and succeeded to the Archiepiscopal See of New York on October 10, 1885.

The Most Rev. Dr. Wigger was consecrated on January 1, 1899, and his death took place on January 1, 1901. It was he who started the new cathedral and laid the cornerstones on June 11, 1899. In his early priestly career, he was a curate at St. Patrick's Cathedral under the late Monsignor Doane.

Bishop O'Connor, the present head of the diocese, was consecrated bishop June

MEDALLIONS OF THE FOUR BISHOPS FOR THE CATHEDRAL OF THE SACRED HEART



BISHOP O'CONNOR.



THE LATE BISHOP
.. BAYLEY ..



THE LATE BISHOP CORRIGAN .



THE LATE BISHOP WIGGER .

MURAL PAINTINGS FOR EDUCATION BUILDING

N.Y. Sun 4/12

Dix Receives Outline of Will H.
Low's Plans for Albany
Structure.

ACHIEVEMENT HIS THEME

Painter Describes Panels at Each End
of Hall, Which Complete
Series.

ALBANY, March 1.—Gov. Dix has received from Will H. Low the following letter describing the mural decoration of the Education Building in Albany, the execution of which has been entrusted to Mr. Low under contract awarded by the Trustees of Public Buildings:

The spaces to be decorated comprise thirty-two panels, about 1,728 square feet of surface, upon the walls of the entrance hall and rotunda, separated in all cases by pilasters and for the most part further divided by detached columns standing about ten inches from and immediately in front of the pilasters. Each panel is twelve feet three inches high, set into the wall about eight feet above the floor, thus bringing them above the level of the eye but well within the line of vision.

With a uniform height the panels vary greatly in width, the narrowest measuring but one foot, a number varying four to seven feet, and two, the largest, being twelve feet wide. Hence only fifteen of the spaces can obtain developed compositions of several figures, four will permit the use of a single figure, while the narrowest must perforce be treated by decorative ornament, garlands, trophies, attributes or the like.

As to theme or subject, I judge necessary to abstain from those representing actual occurrences in the educational history of the State, introducing portraiture or episodic and obvious incidents as out of keeping with the style of architecture embodied in the building and with the higher purposes for which it is designed. Therefore I should take for my general theme—so far as a title or description in words may serve—The Aspiration of Man for Intellectual Enlightenment and the Results of its Attainment.

Barely stated, this theme may appear obscure or remote, but at this stage of my conception it has the precise advantage of giving the largest latitude to the imagination, a veritable asset in a work of this scope, where the definite compositions embodying this central idea must grow under the influence of its own progression.

The whole design must eventually be orderly and consecutive, the single panels forming a part of the whole rather than relying on their individual interest; though in this latter respect as parts of a chain I shall endeavor to make each link as strong as possible. The amplitude of this programme places a great variety of subjects at my disposition and it is among these that choice for service or for alternation must be made and in most cases rough sketches prepared before I would be able to make a definite selection.

As typical subjects having relation to the main theme a few may be mentioned. At the end of the entrance hall to the west I propose to place a composition of two figures, a youth and a young girl coming over the brow of a hill emerging into strong light as from sunrise, the country beyond and below them still bathed in shadow, the youth bearing a lyre, symbolic of the poetic or highest type of human expression; the young girl walking hand in hand with her companion bearing a globe, typifying the physical and more exact sciences.

This, the first of a series, would embody aspiration, and at the eastern end of the hall a much larger panel facing that described above would permit me to group, probably around a statue of Minerva, a

typical assemblage of the world's great men in literature, science and art. This might have for title Attainment, and with their easily read symbolism suggesting in the first panel the yearning for knowledge common to us all and in the second its achievement through the agencies which the State puts at our disposal, the two panels would complement each other and explain the purpose to which the building is devoted.

Throughout the series stress will be laid upon the fact that since the dawn of time certain types of men have possessed insight to fundamental truths which we in our later day are prone to consider discoveries of our own time.

ART ACADEMY AWARDS.

Names of the Prize Winners at the Coming Exhibition of Paintings.

Secretary Harry W. Watrous of the council of the National Academy of Design announced yesterday the names of the prize winners at the eighty-seventh annual exhibition of the academy, which opens in the galleries of the Fine Arts Society at 215 West Fifty-seventh street on Saturday, March 9.

The Saltus medal, for the most meritorious picture in the exhibition, goes to Bruce Crane; the Clarke prize, for the best figure composition, to Charles Bittering; the first Hallgarten prize to Charles Rosen, the second Hallgarten prize to Everett L. Warner and the third Hallgarten prize to Ben Ali Haggin.

The Inness gold medal, for the best landscape exhibited, has been awarded to Albert L. Groll, and the Julia A. Shaw memorial prize, for the best picture painted by a woman, goes to M. Jean McLane.

HUNTINGTON BULL GAINSBOROUGH PORTRAIT

N.Y. Sun 4/12

A Half Length Painting of Anne
Luttrell, Duchess of Cumberland,
the Purchase.

THE PRICE NOT GIVEN OUT

Picture Once Offered to Charles Wertheimer for 20,000 Pounds.
Though.

Henry E. Huntington of New York and California, a nephew of Collis Huntington and the buyer of hundreds of thousands of dollars worth of books at the Hoe sales, has acquired for his private collection a half length portrait of Anne Luttrell, Duchess of Cumberland, by Thomas Gainsborough, the English master. The painting, which has been in this country but a short time, was secured by Mr. Huntington through Messrs. Scott & Fowles of this city, who imported the portrait. The price is not given.

The portrait is at present in Mr. Huntington's apartments at the Metropolitan Club and may eventually go to his home near Los Angeles, Cal. Those who have seen the work pronounce it an unusually beautiful example of the English artist's work.

It is a painting with an interesting history. Formerly in the collection of Lord Wenlock, it was displayed at the Franco-British exhibition of masterpieces in London in 1903 and was one of four examples by Gainsborough shown on this occasion. It was at one time in the collection of Charles Wertheimer, to whom it was offered for £20,000.

The story goes that when Mr. Wertheimer acquired the portrait he was suspicious that it had been repainted in some manner and he asked a restorer to remove what he called a superficial layer of paint. The restorer refused to do this at first, but after some fencing agreed to undertake the task and the result was that the painting appeared as originally executed by Gainsborough. It had been retouched by some unknown artist to meet the change of fashion in relation to the mode of headdress.

The Duchess of Cumberland was apparently a favorite subject with Gainsborough, for according to the chroniclers he painted seven portraits of her. She was the daughter of the Earl of Southampton.

A reproduction of the portrait appeared not long ago in the London Sphere. In an article accompanying the picture Paul G. Konody says: "Here was indeed Gainsborough's feathery touch and the magic of his cool silvery palette at the time when his genius was bearing its richest and most delicious fruit."

Mr. Huntington already owns several other notable examples of Gainsborough's work.

ANDERSON GALLERIES, Corner Madison Avenue and 11st Street—Sale of some of the drawings of Whistler, Turner and Walter Greaves on March 5. Among the Greaves's pictures are some oils of Battersea bridge and two portraits of Whistler.

GEORGE H. AINSLEE, No. 1140 Dean Street, Brooklyn—Twenty-eight pictures by George Inness.

BERLIN PHOTOGRAPHIC COMPANY, 305 Madison Avenue—Paintings and drawings of Hamilton Field. Until March 7.

COTTIER GALLERIES, 3 East 40th Street—Representative paintings of Barbizon and modern Dutch schools.

DURAND-RUEL, 5 West 36th Street—The drawing of Frank Braugwyn, full of action, emotion and life, share the present interest with the paintings of Renoir, which are on exhibition here.

EUGENE GLAINZER, 705 Fifth Avenue—Woman's Art Club annual exhibition.

ARTHUR HAHLO, Fifth Avenue Arcade—The progressive series of etchings is still on view. It illuminates the development of this art in a masterly manner.

E. M. HODGKINS, 530 Fifth Avenue—An exhibition of French drawings, by Clouet and others.

KATZ GALLERIES, 103 West 74th Street—The pictures of forty American artists.

KENNEDY & CO., 613 Fifth Avenue—A new group of etching of variety and beauty has just been opened.

KEPPEL GALLERY, 4 East 39th Street—The etchings of Lepere begin with the month.

KNOEDLER GALLERY, 556 Fifth Avenue—Painter etchers and painter engravers from the fifteenth to the twentieth century. The "painter engravers" are Marcantonio Raimondi, Peregrini and Francia among Italians, and Scwegauer, Van Leyden and Durer, among early Germans. The series progresses to moderns like Haden and Whistler.

KEER GALLERY, Broad Street, Newark—Water color paintings.

MACDOWELL CLUB, 108 West 55th Street—An exhibition by George Bellows, Mountfort Coolidge, Randall Davey, Rufus J. Dyer, Guy Pene, Du Bois, Edward Hopper, A. L. Kroll, May Wilson Preston. Mr. Bellows's picture rather leads the interest in this group. Until March 5.

MADISON HOUSE, No. 216 Madison Street—Two to 6 and 8 to 10 P. M. The Down Town Ethical Society shows drawings by Walkowitz, sculpture by Jo. Davidson and Brenner, paintings by Mafe Weber, Lukes, Mylers, Giesson and others.

MACBETH GALLERIES, 450 Fifth Avenue—Paintings by Charles Davis, Paul Dougherty, Ben Foster, William Sartain, Gardner Symons, F. Ballard Williams. These pictures will be superseded on the

fourth by the paintings of Emil Carlsen. Two galleries on the floor below have been opened as a continuous exhibition of American art by the Macbeths.

MADISON ART GALLERIES, 365 Madison Avenue—Paintings by Elmer Livingstone MacRae.

NATIONAL ARTS CLUB, 119 East 19th Street—E. T. Hurley, etchings.

MONTROSS GALLERY, 550 Fifth Avenue—A collection of bronzes.

NEWARK LIBRARY MUSEUM—A collection of German applied art. Those who are interested in the exhibition of German Industrial Art shortly to be opened at the Newark Library will be pleased to know of an article in The International Studio for February, concerning the work in industrial designing which is done at the Prague School of Arts and Crafts. In this institution the principal ideas governing the methods of instruction used are "both early and intimate study of nature and the free exercise of the individualities of teacher and pupil."

It may hardly be fair to the freedom of this institution to speak of method as the "spirit counts everything, the form of teaching nothing." Every teacher is allowed to carry out individual ways of arriving at results. Professor Jan Benes, whose department is that of the study of plant forms, has some theories concerning composition which are of significance in the development of modern art.

His theory of composition, for instance, "traces back the secret of design to a certain proportion of form and colour to space." His results are good, his pupils showing not only individual but National traits in their working out of his theories of plant life as a fundamental of design. Professor Benes is having an effect upon the industries of the Czech people. He is inspector of the Textile Schools in Bohemia and Moravia and is artistic director of the Chamotte manufactories.

NATIONAL ACADEMY OF DESIGN will give its seventh annual exhibition at the Fine Arts building, 215 West Fifty-seventh street, from March 9 to April 14.

EHRLICH BROTHERS, 463 Fifth Avenue, have opened their exhibition of "Primitives."

The period covered is from the early fifteenth century to mid-sixteenth, and the subjects are by Dutch, Flemish, German and Italian artists. The group repays thoughtful attention. The portrait of Conrad Zeller, by Christopher Amberger, is only one of the truly good pieces of work here. Some of the very small pictures, such as the portrait of a young man of the Botticelli school—which was originally designed for a book cover; the triptych on wood by Ian Orley, with much good characterization in the faces; the naivete of the very early German work, all give the beholder a contentment which only these primitive and unconscious early artists bestow, for they make almost no demand upon complex emotions.

PHOTO SECESSION, Fifth Avenue—Painting by Arthur Dore.

Prize Poster for Industrial Exposition

EV

Poster competition of the Newark Industrial Exposition was decided yesterday. The contest was probably the most successful of its kind ever held in the United States, the number of entries being ninety and the standard of excellence unusually high.

The first prize of \$100 was awarded to Louis Caldwell, of the Sarah A. Fawcett Drawing School, of this city; the second, of \$30, to Gerrit A. Benecker, 121 Midland avenue, Arlington, N. J., and the third, of \$20, to John O'Neill, a student in the Newark Technical School. It was at first announced that Miss May Lampe, of the Fawcett Drawing School, had taken third honors. This error was due to the fact that both she and O'Neill had hit upon the same pseudonym. The error was not discovered until the envelopes containing the real names of the contestants were opened yesterday.

It was a difficult matter for the judges to make their choices for the three awards, a score or more of the posters being deemed worthy of the most careful consideration. Several of the finest drawings were eliminated from the competition because they failed to comply with the rules and requirements; a few of the best drawings lacked a sufficiently strong theme, and several of the cleverest ideas were not sufficiently well carried out.

Posters were submitted from Massachusetts and New York, as well as New Jersey, but the home State carried off all the honors.

The winning design shows two working men in the foreground and other laborers nearby at work on a dock, with a silhouette view of Newark's industrial institutions across the river in the background. The picture portrays the spirit of industry and commerce. The name of Newark Industrial Exposition is shown in a panel at the top of the poster, through which the smoke of factories curls, while the sponsor of the exposition, the "Board of Trade of the city of Newark, N. J.," is worked into the design. A panel at the base of the poster shows the seal of the city mounted upon a shield and gives the place and dates of the exposition, "First Regiment Armory, May 13th to 25th." The dominating colors are a rich dark red, green and black.

The second prize winner, drawn by Gerrit Benecker, of Arlington, shows the length figure of a structural ironworker in characteristic garb, holding his sledge-hammer. In the distance is industrial Newark and the Passaic river, with a railroad train denoting commerce. A warmth of color, representing the glow from the furnaces, adds interest to the poster, which is a design of unusual strength.

A special prize of \$20, equal in amount to the third prize, was awarded to Charles Henry Hogan, 621 High street, as the committee desired his poster for publicity. The poster is a unique and striking design with a circular centre in red and diverging rays of white on a shaded background of dull yellow. The lettering is remarkably clean-cut.

The judges of the competition were the executive committee members, Curtis R. Burnett, George W. Jagel, John L. O'Toole, James M. Reilly and H. Stacy Smith. Before making their final selections, experts in art and reproduction were consulted. The winning poster is to



First Prize. by Louis Caldwell. of the Sarah Fawcett Drawing School, of This City.

be reproduced on window cards, hangers and post cards and scattered broadcast. Owing to the success of the exhibition of designs held in the Board of Trade rooms last week, the pictures are to be transferred to the Free Public Library, where they will be on exhibition for several days. They will afterwards be taken to one or more of the high schools.

It has never been customary, up to very recently, to recognize medal making as an art in America. When any high-class piece of work of the sort was desired it was the practice to send the order abroad, usually to France. But in the last few years certain American firms have been turning out a line of medals and metal plaques which has gained recognition among the connoisseurs, not only in this country, but abroad as well. It is one of the many branches in which art is making distinct advances in America along original lines.

Among the American firms which have taken up the manufacture of artistic medals and metallic plaques is the Whitehead & Hoag Co., of this city, one of the best known concerns of its kind in the world. The success which has attended the venture is evidence that in this country to-day art creates a demand for itself. There was a time when native art went begging in America. And in certain parts of the country it does still. But the aesthetic idea is permeating. Like truth, it "gets in" through a sort of capillary attraction, and once in it never gets out so long as civilization itself remains.

To commercialize an art like medal making is really a venture, for it requires costly machinery and a staff of experienced and expensive men. These men are all artisans and some of them are more than that. They are artists. And everybody knows that a real artist who will stick to his job won't work for nothing. That is one reason why a product that is really art can't be bought as cheaply as one that is only an imitation of art. But we of the younger and cruder world are gradually learning the truth of what the poet Keats said about "a thing of beauty, and so we are coming to a point where we are willing to pay for it and have something that will last for ever," supposing we are to live forever.

Learning to Appreciate Their Own.

Plaques, medals, plaques, plaquettes—a thousand and one so-called art objects which bear as little resemblance to art as an idiot does to a man are still being poured upon the market in this country by firms in all sorts of lines of manufacture. And, of course, they are sold. Otherwise they wouldn't be made. But it is refreshing to note that the people are beginning to "see the difference" and still more refreshing to realize that America is beginning to have confidence in her own.

That the local concern has been able to maintain a place in the front rank of American establishments which have been turning out high class work in the medal line is evidenced by the fact that it received the contract for the official souvenir for the Hudson-Fulton celebration; also other contracts no less exacting in their requirements. The Hudson-Fulton

medal was much admired. Other interesting products of the Whitehead & Hoag Company in the same line are shown in the accompanying cuts.

One recently executed is the Charles Dickens souvenir, of which one hundred were struck off for the New York branch of the Dickens Fellowship. The fellowship is "a world-wide league of English-speaking men and women, whose purpose is to exemplify the teachings of Charles Dickens and to cultivate and diffuse the spirit which pervades his writings—the spirit of innocent festivity and mirth, of religion without bigotry, of charity without coldness, of universal philosophy and human kinship."

The society began its existence in London in October, 1902. Its objects and aims are stated to be: "To knit together in a common bond of friendship lovers of that great master of humor and pathos, Charles Dickens. To spread the love of humanity, which is the keynote of all his work. To take such measures as may be expedient to remedy or ameliorate those existing social evils which would have appealed so strongly to the heart of Charles Dickens and to help in every possible direction the cause of the poor and the oppressed. To assist in the preservation and purchase of buildings and objects as-

sociated with his name and mentioned in his works. To do all such things as are incidental or conducive to the attainment of the above object or any of them."

A worthy purpose, truly! The medals were struck off for the Dickens centenary. They were to be sold and the proceeds devoted to the endowment of more "Tiny Tim" beds in the hospital. The cut shows the obverse of the

reverse is this inscription:

"To commemorate the one hundredth anniversary of the birth of Charles Dickens."

"Issued by the Dickens Centenary Committee of New York, February 7, 1912."

An Exhibition of Medals.

The Dickens head is noble, well poised and full of character. The relief portrait on the medal itself is better than the picture here presented, for in preparing the photographs for reproduction it was necessary to put in high lights with the brush; otherwise the cuts might not have come out clearly. Anyone who may desire to see the original products may do so by taking a trip to the Newark Free Public Library, where examples of work done in this line by the Whitehead & Hoag Company have been placed in a special case for public exhibition.

Another excellent piece of modeling is

seen on the medal which was struck off for the one-hundredth anniversary of the Roman Catholic diocese of Boston. The portrait is that of the then bishop and now Cardinal O'Connell. It is the work of Bela Pratt, a well-known Boston sculptor.

The Boston medal is the kind of work we used to see in France and still do.

Many of the human in this portrait. It is full of fine intelligence and broad geniality, which typify the character of the man it presents. There is a bigness about it which makes us forget the littleness of the metal object itself. But art knows no limitations of space.

The reverse of the medal shows the Episcopal seal.

A Portrait of Lincoln.

Another piece of portrait work is the Lincoln souvenir, made for the dedication of the memorial at Hodgenville, Ky., which contains the log cabin in which Abraham Lincoln was born. The modeller of the head has not succeeded quite so well as did the artists who made the portrait of Dickens and O'Connell. But Lincoln is a difficult subject for portraiture. In only a few instances, such as the Newark statue, has this man of

peculiar and unique personality been portrayed with any large degree of fidelity. The sculptors and the painters seem to have adopted the popular and mistaken idea that he was a homely man. Beauty is more than skin deep, in spite of the proverb to the contrary.

On the reverse of this medal is a relief picture of the memorial.

Another of the souvenirs shown in the cut is based on its obverse side the first landing of Columbus in America. It was made for a Knights of Columbus celebration in Boston on Columbus Day, 1910. The seal of the commonwealth of Massachusetts is on the reverse side.

The medal with the Cathedral of St. John the divine, New York, on its obverse side, was made at the time of the consecration of St. Saviour's Chapel and St. Columba's Chapel, which are connected with the cathedral. On the reverse is the seal of the New York diocese.

Another of the cuts shows the obverse of a placquette with a picture of the new supreme headquarters of the Ancient Accepted Scottish Rite Masons, Southern jurisdiction, at Washington D. C.

Among the many other souvenirs the local firm has made were the plaque for the anniversary banquet of St. John's

Lodge of Masons, of this city, at which President Taft was a guest, and souvenirs for the Mobile, Ala., bi-centennial celebration, the tri-centenary of the discovery of Lake Champlain and many Lincoln medals for organizations in various parts of the country.

Sometimes an order comes for a single medal, plaque or placquette. Again, they are wanted in quantities.

How a Medal Is Made.

There are two general processes by which articles such as those here described are manufactured. One is to reproduce a design from a plaster model by the use of a die-cutting machine, and the other to cut the design by hand into steel.

When a die is done by hand the design is cut directly in the block of steel, the die being exactly the reverse of the finished medal. Or, sometimes, what is known as a hub is made. The hub shows the design in relief and is cut in exactly the same manner as a die, the only difference being that the die is sunk while the hub is in relief. When the hub is finished it is hardened, and then in turn is pressed into a block of soft steel by means of a hydraulic press, thus forming the die.

When only a few pieces are to be struck

from the die the hydraulic process is again brought into requisition and the metal which is to form the completed work—the medal, plaque or placquette—is pressed into the die, the design once more coming into relief as it was on the hub. Large quantities are made on automatic power presses capable of delivering hundreds of tons pressure. A medal such as the Dickens souvenir, which was made in this way, has to be struck anywhere from five to ten times, in order to bring up the details of the design. Between the successive strikings the medal must be taken from the press and annealed or softened. The operation is continued until all of the details of the design in the die are reproduced faithfully in the medal.

The die cutting machine is a work of wonderful mechanical ingenuity, adjustable to a marvelous degree of accuracy. The plaster model, which is much larger than the finished work, is cast in bronze, and the bronze cast is placed in position on the machine and is reproduced on the die, which is the exact size of the finished work.

It is said the machine reproduces a design more skillfully than it could be done by the hand of the most skillful engraver.

If sculptors or designers could cut metal with anything like the facility they can model in wax or clay, there would be no need for the use of a plaster model. But a sculptor is not an expert die cutter, unless he has made a special departure in that line, and so the ingenuity of the French steps in with a mechanical process which reproduces on metal with absolute exactness the design he has modeled in clay or wax and afterward cast in plaster.

It is interesting to know that the demand for high class products in the way of artistic souvenirs is rapidly increasing in this country. Something is wanted which will commemorate an occasion better than a printed or illuminated program. It is coming to be quite the thing to have at dinners on important occasions, or when distinguished guests are present, or at any function out of the ordinary, a piece of metal, artistically designed and finished and bearing an appropriate inscription, symbol, portrait—a work of such a nature that its intrinsic merit will cause it to be retained by its possessor even though it may have lost its value as a keepsake.

ARTISTIC METAL WORK AS TUN



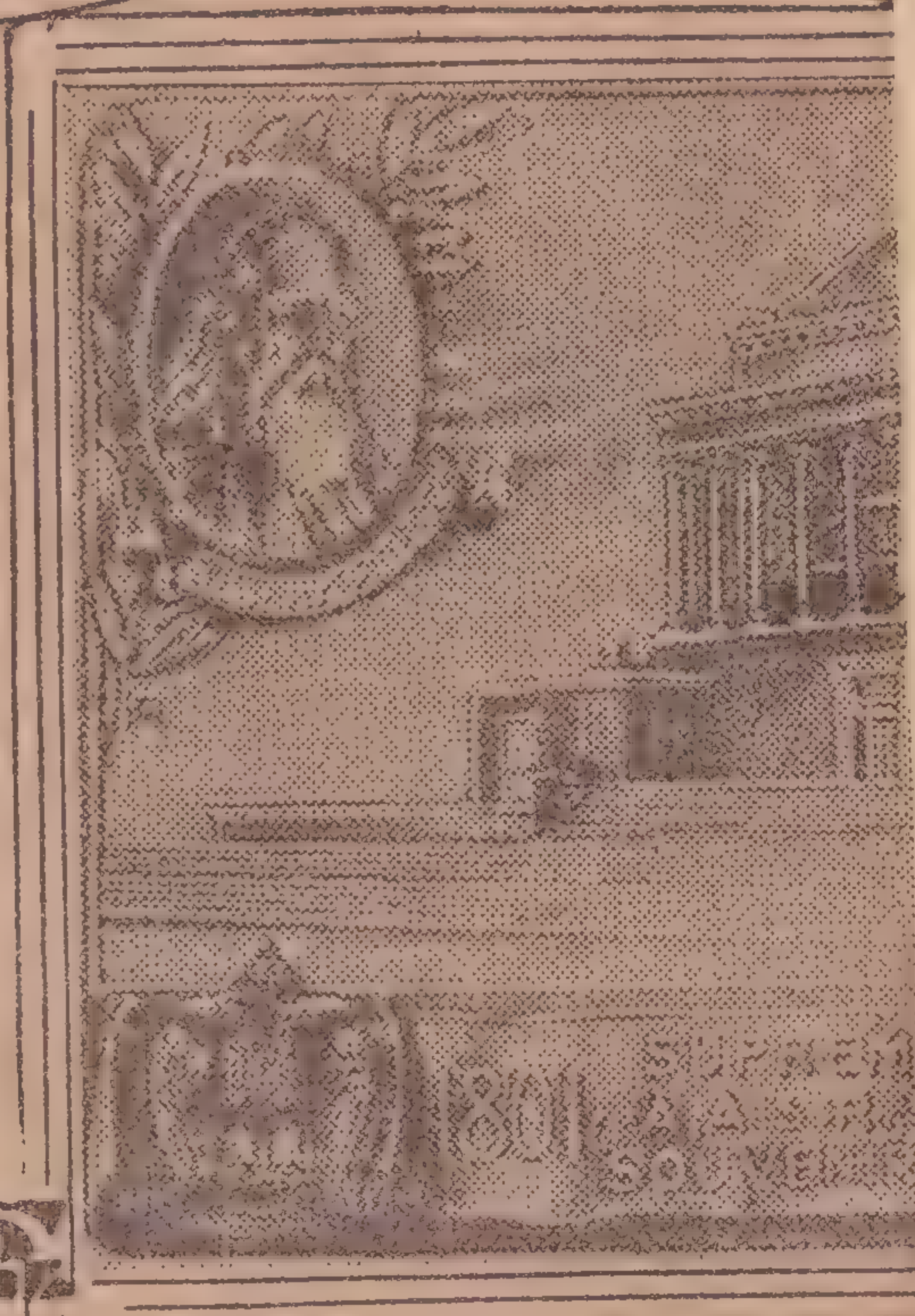
CATHEDRAL SOUVENIR.



COL
M.
FOR
OF C



REVERSE OF
LINCOLN MEDAL.



SCOTTISH RITE SOUVL

FINISHED OUT BY A NEWARK FIRM.

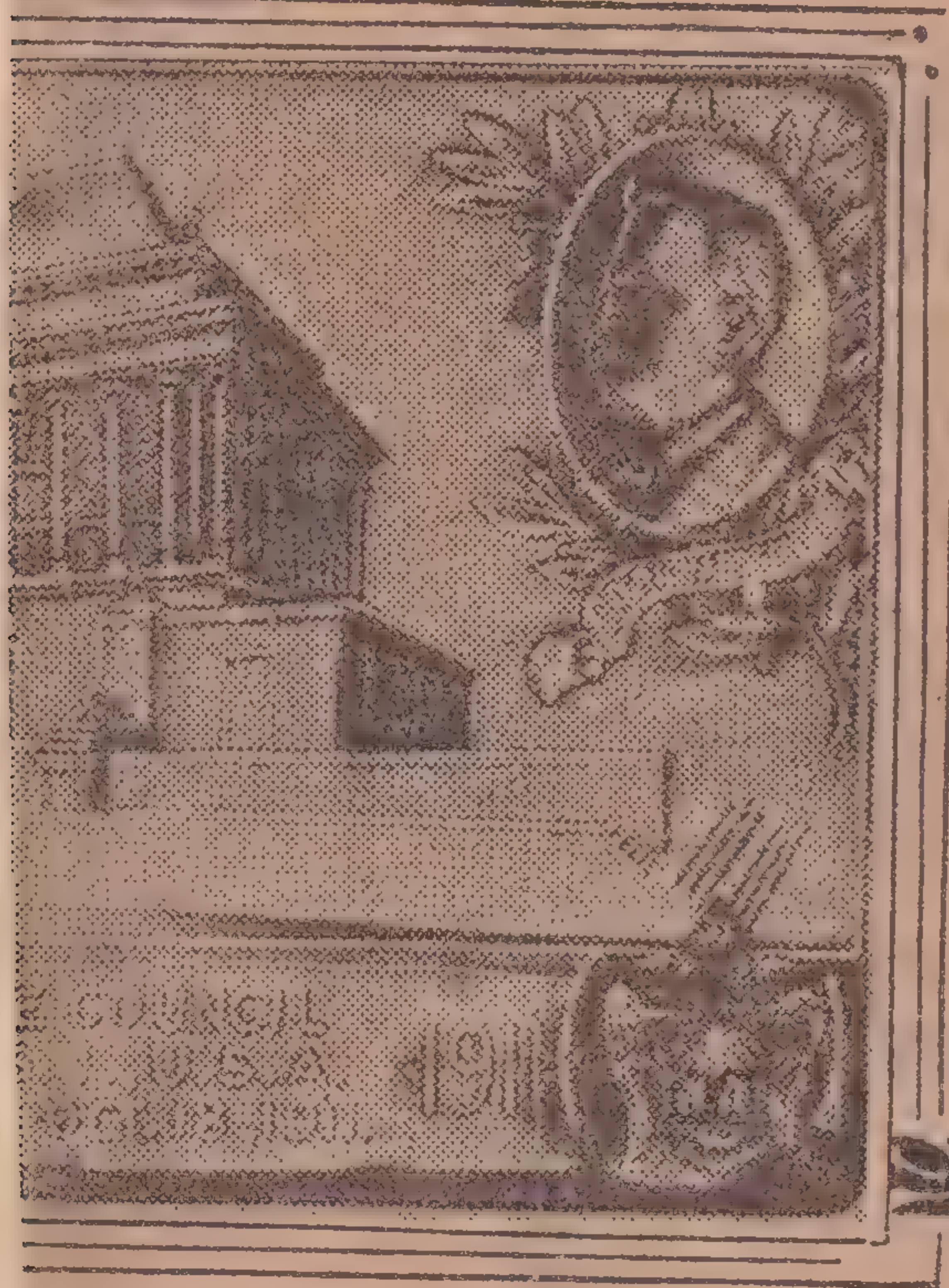


OBVERSE OF
LINCOLN MEDAL

UMBUS
MEDAL
KNIGHTS
PLUMBUS.



SOUVENIR
WITH PORTRAIT
BISHOP O'CONNELL
Now Cardinal.



ENIR. PLAQUETTE...



MADE FOR THE
DICKENS CENTENARY.

Cont'd from pg. 237

all theoretical discussion on the arts, that it seems almost an insult to the ordinary intelligence to enumerate them here. The Stuttgart professor deals with such elementary conditions of the beautiful as sincerity, simplicity, genuineness, appropriateness, utility, proportion, restraint; and the greatest of these is restraint. With characteristic German thoroughness, he has catalogued and subdivided. He speaks of good material put to bad uses, and bad material put to good uses. His illustrated chamber of horrors shows heraldic wall decorations made out of human bones, leather card-cases stitched with human hair, royal thrones made out of narwhal tusks, New Year's cards on egg-shells, silhouettes of Napoleon on oak-leaves, and portraits made out of cancelled postage-stamps. He takes account of tables on which it is difficult to dine, chairs on which it is impossible to sit

Cont'd on pg 237

AN ART EXHIBIT AT THE SUMMIT LIBRARY

Summit, N. J., March 16.—(Special)—An art exhibition, which is to continue until March 30, will commence Monday at the Summit Public Library. This exhibit will undoubtedly prove one of the most interesting ever held in this city, owing to the fact that all work on view will be contributed by artists from the city of Summit, the number comprising about thirty-six. The exhibit will include painting, sculpture, modeling, water colors, original illustrations, silver work, jewelry, china painting, architectural drawings, bookbinding, etc.

Those who have contributed for the exhibit are: Worthington Whittredge, Wordsworth Thompson, J. J. Merriam, Howard C. Renwick, G. A. Williams, J. William Cromwell, Jr., B. V. White, Mr. Bossange, William A. Balch, Mrs. W. B. Miles, E. R. Bossange, Miss Helen Mable, Miss Hosmer, Miss Ruprecht, Miss Potwin, Mrs. Rollo Ogden, Miss Skidmore, Mrs. D. E. English, Mrs. Sanders, R. S. Shapter, F. A. Soldwedel, Miss Street, Mrs. A. P. Whitlock, Miss Olive Whittredge, Miss E. Whittredge, Mr. Woodhull Adams, Miss Edna Chamberlain, W. H. Chandler, Mrs. J. A. Foster, Mr. Frazee, Mrs. Starr Goodspeed, Mrs. G. K. Holmes, Mr. A. E. Jameson, Mr. H. E. Lyall, Mr. P. R. MacNeille, Mrs. Howard Crosby Parsons, Mrs. E. F. Phelan and Mr. and Mrs. M. Rose.

Morgan's Art Treasures Worth \$50,000,000.

New York.—Unusual precautions have been taken by the customs house authorities to guard the art treasures valued at many millions and imported by J. Pierpont Morgan from his European museum and galleries to this city during the transit to their final destination.

Cable dispatches from London state that Mr. Morgan has placed a valuation of \$20,000,000 on the treasures, which Michael Nathan, the official assessor, sent abroad by the treasury department to inspect the art objects, believes that \$50,000,000 is a closer estimate.

The first shipment of the art works already has been received and another is expected in a few days. Not one of the works of art is handled by local examiners or appraisers. The cases in which they arrive are not even opened and the invoices of lists of articles describing the shipment are accepted without question and passed without examination.

Secretary of the Treasury MacVeagh detailed Deputy Appraiser Nathan to go abroad and represent the customs department at London. Nathan examined each article packed for shipment and notes whether or not it is entitled to admission free of duty.

An unpacking of the shipment here for customs examination might have caused an injury or destruction to some of the priceless pieces of art.

W. Y. Brown, Forest, 3/9/12
GOOD TASTE.

A German specialist has written a book which may be made the basis of a very interesting parlor game. The book is called "Good Taste and Bad in the Applied Arts" (*Guter und Schlechter Geschmack im Kunstgewerbe*), and the author is Professor Pazaurek of Stuttgart, director of the Royal Industrial Museum in that German town. The volume is richly illustrated. The book has just appeared, and presumably there is no English translation as yet. But even if there were, such a translation would not be adapted for our purposes. The parlor game we have in mind would consist in going through the two hundred and eighty pictures imbedded in the alien German text and guessing whether they illustrate examples of good taste or of bad taste. Unlike American magazine editors who usually have a little introductory note at the head of every article, telling whether the article is a very good one or not, our author has maliciously refrained from labelling his pictures. Somewhere in the text of the volume, the writer's opinion will be found tucked away. That is why we recommend that the game be played with the original German, so that no Anglo-Saxon eye, however quick, may run down the answer. The fun to be gotten out of the game is of a rare kind. After one has puzzled over the picture of a sixteenth-century interior and decided that it is ugly, it is stimulating to hunt through the text and find that the room presents a ravishing example of the Renaissance decorative style in its best estate.

But the book can be put to serious uses as well. Only in that case the process must be reversed. The student should first devote himself to the text, which, we may remark in passing, he will find very agreeable reading. Having mastered the author's principles, he may begin to pass judgment on the pictures. These principles are simple, few, familiar, and easily assimilated. The reader will be surprised to find that in deciding between what is good taste and bad taste, he is not consciously applying a standard, but pronouncing judgment almost as intuitively as the child who says he likes this and doesn't like that. At the risk of spoiling the ingenious game, which we are proud of having devised, we will say at once that the great majority of illustrations in the book are specimens of bad taste. At regular intervals in the parade of ugliness, which is all the more ugly because it is so insinuating, the writer has cleverly inserted the picture of some beautiful object to serve as a guide-post in the wilds. And, once he has read the text, the student will realize with a thrill of pride and satisfaction how impossible it has become for him to come across an ugly object in art and mistake it for anything else.

And yet those few, simple, familiar principles which our German writer expounds are so dreadfully familiar, in

down, and silver spoons so elaborately chased that it is impossible to keep them clean. He takes account of the exaggerations of the *art nouveau*, as of the rococo. In other words, he enunciates principles which are the commonplace of æsthetic chatter at every five-o'clock tea table in the land.

But it is open to doubt whether in practice we are as faithful to-day to the principles of good taste as we are conscious of them in theory. Our pride in having escaped from the Victorian ugliness in architecture, in furniture, and in decoration is undoubtedly justified. In search for the beautiful we have gone back to the antique, the Middle Ages, and the eighteenth century in England. The things with which our great middle classes surround themselves are in line, in proportion, in color, more beautiful than they were forty years ago. But when it comes to the more abstract elements of sincerity and appropriateness, we have less cause for self-congratulation. Victorian houses were gloomy and Victorian furniture was uncomfortable. But there is exaggeration in the intensity with which we have gone in for comfort. Contemners of the Victorian taste are in the habit of saying that the houses and the furniture of the period were as narrow and drab as the life of the time. But what a dangerous admission to make, that the surroundings and the thoughts of people of that time were harmonious!

Are our own lives in harmony with our surroundings? We have built houses in imitation of old English manor houses and furnished them in imitation of the eighteenth century. Or we have surrounded ourselves with the simple lines and cool colors that Munich has borrowed from the ancient world and from the Orient. But what business have our restless twentieth-century lives in this austere setting? Presumably, it is the æsthetic sense that draws the present generation to long, dim rooms, with low-beamed ceilings and large red fireplaces. But what of the higher æstheticism which arises when the soul is in agreement with its environment? As examples of formal beauty, these modernized Tudor houses that are filling up the suburbs will do very well. But to create the spiritual atmosphere that goes with such a house requires an effort. Of what relevancy are fireplaces and low ceilings in an age that reads by electric light and plays tennis?

Even Star. 3/7/12.
**FREDERICK KEPPEL, ART
 EXPERT, DIES SUDDENLY.**

NEW YORK, March 7.—Frederick Keppel, one of the best-known art experts in America and head of the art importing firm of Keppel & Co., died suddenly of heart disease today at his home here. He was taken ill late on Monday, but his condition did not become serious until last night. He was 61 years old.

Mr. Keppel was well known to the public as a magazine contributor and lecturer on art subjects. His son, Frederick H. Keppel, is dean of Columbia College.



news. 3/9/12.
**ART EXHIBITIONS
 IN BRIEF.**

ANDERSON GALLERIES, Corner Madison Avenue and 41st Street—Sale of some of the drawings of Whistler, Turner and Walter Greaves. Among the Greaves's pictures are some oils of Battersea bridge and two portraits of Whistler.

GEORGE H. AINSLEE, 1140 Dean Street, Brooklyn—Twenty-eight pictures by George Inness.

COTTIER GALLERIES, 3 East 40th Street—Representative paintings of Barbizon and modern Dutch schools.

DURAND-RUEL, 5 West 38th Street—Renoir and painters of the modern French school.

EHRLICH BROTHERS, 463 Fifth Avenue, have opened their exhibition of "Primitives."

The period covered is from the early fifteenth century to mid-sixteenth, and the subjects are by Dutch, Flemish, German and Italian artists. The group repays thoughtful attention.

THE FOLSOM GALLERIES, 396 Fifth Avenue, will have simultaneous exhibitions of the water colors of Alice Schille, and the paintings of Charles M. Russell. Mr. Russell's pictures are called "The West of the Past." The water colors are from March 6-20 and the oils from the 5th to the 23d.

GIMPEL AND WILDENSTEIN, 636 Fifth Avenue, are much given to single great pictures. At present they are showing Peter Paul Rubens's "The Coronation of St. Catherine." This famous picture was painted for the altar of the Church of St. Augustine's in Malines, in 1633. It is described by Dr. Waagen as "one of Rubens' most attractive chefs-d'oeuvre. The color is of the most singular warmth and transparency."

HAHLO, Fifth Avenue Arcade—The progressive series of etchings is still on view. It illuminates the development of this art in a masterly manner.

HODGKINS, 630 Fifth Avenue—An exhibition of French drawings, by Cluet and others.

KATZ GALLERIES, 103 West 74th Street—The pictures of forty American artists.

KEER GALLERIES, Broad Street, Newark, opposite the City Hall—The water color paintings of Miss Amelia Watson. Noticed today.

KENNEDY & CO., 613 Fifth Avenue, present a selection of fine engravings and etchings from old masters to the present time. On opposite sides of the street are exhibited "The Masters of the Burin and the Needle." These two exhibitions at the houses of Kennedy & Knoedler are most interesting to see together, for many of the prints shown in one are duplicated at the other and it will be impossible to compare their fine points. It is a restful pleasure after so much modern color work, to return to the simplicity of black and white as used by Rembrandt, Meryon, Seymour, Haden and the older work of Durer, Raimondi, Schongauer, the inventor of plate-engraving in 1460.

In both of these exhibitions may be found prints from plates in "first states." Their richness and luminosity are remarkable. The courteous intelligence with which these pictures are explained will aid the novice greatly in his knowledge of the intricacies of print making.

After the work of the older men, the sightseer will be prepared for the etchings of Lepere at Keppel's.

KEPPEL & CO., 4 East 39th Street—An exhibition of etchings by Auguster Lepere. This is the work of a modern etcher of the nineteenth century. He was born in Paris and was the son of a well-known sculptor. As a student of Bracquemond, in etching, and of Smeaton, in engraving, his inheritances and training have well equipped him. A true creator, never imitative, but filled with the enthusiasm of the out-of-door world, his work has great variety and value. This exhibition may be seen until March 23.

KNOEDLER GALLERY, 35 Fifth Avenue—Painter, etchers and painter engravers from the fifteenth to the twen-

teenth century. The "painter engravers" are Marcantonio, Raimondi, Peregrini and Francia, among Italians, and Schwegauer, Van Leyden and Durer, among early Germans. The series progresses to moderns like Haden and Whistler.

MACBETH GALLERIES, 450 Fifth Avenue—The paintings of Emil Carlsen, until March 16.

There will be a memorial exhibition of the work of Joseph R. Woodwell, in the new lower rooms belonging to the Macbeth House, from March 6-19.

MADISON HOUSE, 216 Madison Street—Two to 6 and 8 to 10 P. M. The Down Town Ethical Society shows drawings by Walkowitz, sculpture by Jo. Davidson and Brenner, paintings by Max Weber, Lukes, Mylers, Giesson and others.

MADISON ART GALLERIES, 365 Madison Avenue—Paintings by Elmer Livingstone MacRae.

MONTROSS GALLERY, 550 Fifth Avenue—Until March 12. The exhibition of sculpture is exceedingly varied. The work of the women sculptors is especially good. Bela Pratt's figures from "The Fountain of Youth" are delightful, and Janet Scudder's "Frog Fountain" statuette is irresistible. Two of Bessie Potter Vonnoh's works are full of poetic feeling, in particular the "A Chance Acquaintance" and "Butterflies." Isadore Konti is, as usual, heroic in his conception. His work is noble, but its title "Immortality" is not convincing. The portrait medallions make a fresh appeal for the value of the art of sculpture in the field of portraiture. Gutzon Borglum's condensation of powerful action into small groups is noticeable in "The Blizzard" and "Washington in 1753." Daniel French is finely appreciative of "Abraham Lincoln," although the worn strength of the face of the most beloved and oftenest interpreted American, has been produced over and over again. This still has a message to offer. Karl Bitter's "Diana" is beautiful but not exactly the cold queen of chastity.

THE NATIONAL ARTS CLUB, 119 East 19th Street—An exhibition of National Parks loaned by the Department of the Interior, under the auspices of the American Scenic and Historic Preservation Society, March 14-23.

THE NATIONAL ACADEMY OF DESIGN will give its annual exhibition at the Fine Arts building, 215 West 57th street, March 9 to April 14. The prizes awarded are as follows: The Saltus Medal, to Bruce Crane, for the most meritorious picture; the Clark prize, for the best figure composition, to Charles Bittinger; the first Hallgarten prize, to Charles Rosen; second Hallgarten, to Everett L. Warner; third Hallgarten, to Ben Ali Haggin. The Inness Gold Medal for the best landscape, to Albert L. Groll, and the Julia Shaw memorial, for the best picture painted by a woman, to M. Jean McLane.

NEW YORK LIBRARY—Two new exhibitions. One of Japanese prints, acquired by the late Mr. Smith, and presented by him to the library. These larger prints to the number of nearly 1,000, have been catalogued by Mr. Gookin, of Chicago. These will be shown in the Print Gallery.

In the Stuart Gallery, 316, may be seen a collection of the book plates of Charles William Sherborn, the English book plate engraver, who died on February 11, of this year. "A happy adaptation of the spirit of 'The Little Masters,' of Germany, mark these plates." Some of Mr. Sherborn's larger engravings will also be shown in this memorial exhibition.

PHOTO SECESSION, Fifth Avenue—Painting by Arthur Dore.

OUT-OF-TOWN.

PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia—To March 24.

CHARCOAL CLUB AND PEARBY INSTITUTE, Baltimore—To March 17.

SOCIETY OF WESTERN ARTISTS, Chicago—March 5 to March 23.

EXHIBIT OF MISS WATSON'S WATER COLORS

Some twenty-five or thirty water color paintings, now on exhibition at the Heer galleries, in Broad street, are the work of Miss Amelia Watson, who has had many previous exhibitions in the larger New England cities of Boston, Worcester and Springfield, and has been well known in the annual water color exhibitions of the New York Society.

Miss Watson paints with the recognized sincerity of the water-colorist of the transparent school. Limpid freshness, sensitiveness to beauty, extraordinary delicacy and refinement of vision, are qualities which belong especially to this painter.

One of the ways in which Miss Watson became very well known was through the publication some years ago of a remarkable book, an edition de luxe, of Thoreau's "Cape Cod," issued by Houghton, Mifflin. All of the illustrations were examples of the delicate and yet vigorous work of Miss Watson, and mark her early style, which was one of peculiar delicacy and refinement of technique.

This made up what might be called her "New England" period. As by birth and long ancestry, she was of the land of the Puritans, it might almost be thought to be her natural mode of expression; but the gifts of art are not niggardly and when she went further afield and was caught with the beauty of the South, her paper began to glow in response to the appeal of other skies. The North Carolina Mountains flaunting laurel and azalea against the misty blue mountains; the red soil of the mountain roads and fields in strange harmony with peach trees in full pink blossom; the distances of blue ridges on either side of the brooding Shenandoah Valley—all of these pictures show a daring love of color, which cold Northern skies could not dim.

"The Blue Pocket" is one of the favorite pictures in this small collection. It represents the peculiar color effect given to Florida waters from the roots of the trees which, moss-laden, hang over its edges. This and "In the Hammock," are typical of the atmospheric and floral gorgeousness which beautify that flat land of sand and palmetto scrub. None of these pictures are overaccentuated in color.

To one who has come back at twilight from the Lido to Venice, a spontaneous analogy of atmospheric effects will be suggested by the "Sunsets on the Gulf of Mexico," of which there are nearly a half dozen examples. Whether one prefers these Southern views in our own land to the Venetian ones will depend a little upon his associative memory. He may have an unforgettable background of pleasure connected with the old stained walls of the Italian city; but there is also a charm no less real in the very isolation of the Florida coast, where weird mangroves creep to sea from over the brim of concealed islands and the Spanish bayonets—called "the Lord's Candlesticks" on the gulf—stand austere against the burning blue of the sky. Even the cocoanut palms have a twist of individuality which effects a peculiar familiarity with the beholder at once.

Almost no other painter has given to Florida and New England such a service of love as has this painter. She has put into her New England work the personal quality of a clinging inherited understanding, and she has seen Florida with the eyes of a poet as well as of a painter.

This poetic quality seems to have been

developed through an extraordinary color perception and gives her the power to portray something besides pellucid atmosphere, vibrant with light and glowing with amber and opal; there is the added quality of an interpretative message, implicit in the glow and the brooding distance.

Fortunately for all painters, art's permanency demands both truth and catholicity. Without comment upon either technician's method, there is an established place in art for the transparent method of water color which is not yet attained by those who make use of combinations of pigments. In a certain sense they are still tinkering at their technique while that of the older school has made its place. It may eventually be found to have a more limited scope for the expression of human emotions, but its power for out-of-door work is undeniable and enduring.

Exhibiting Portraits in New York.

The National Association of Portrait Painters, recently incorporated, will hold the first exhibition of the works of its members at the new Reinhardt Galleries, Windsor Arcade, 565 Fifth avenue, commencing March 15 and continuing for three weeks.

Members who will be represented are William Cotton, Ben Ali Haggin, Cecilia Beaux, John W. Alexander, Earl Stetson Crawford, Bernetta H. Crawford, William M. Chase, Howard Gardner Cushing, Henry Salem Hubbell, Victor D. Hecht, De Witt M. Lockman, George Luks, Robert MacCameron, S. Montgomery Roosevelt, Bessie Potter Vonnob and Robert W. Vonnob.

It is the purpose of the association to give an exhibition annually in New York and other of the principal cities of the United States.

The movement was planned along the lines as have been followed so interestingly by portrait painters in Europe, but until this time never successfully carried out in this country.

Some of the above mentioned artists, noting the growing interest in this particular branch of art, decided that the only adequate way of holding this interest was to organize a society or association exclusively representing the painters and sculptors of portraits in this country.

MORE MORGAN ART ON CELTIC.

My Sun Mar 12
Fourth Shipment Consists of Silver From South Kensington Museum.

Another consignment of the J. Pierpont Morgan art treasures, packed in cases, duly sealed and appraised in London, aboard the White Star liner Celtic, which left Liverpool last Thursday, is due in New York late to-morrow evening. This is the first shipment of rare works of the silversmith's art and examples of gilt silver from Mr. Morgan's collection in the South Kensington Museum.

The Morgan collection of silver works of art, while not of great magnitude, is extremely valuable and contains many rare examples. It is rich in ancient chalices, beautiful medallions and silver gilt objects of Italian, Spanish, German and French workmanship. One of the notable examples in the collection is a rare silver gilt pax. The body of this pax is ornamented with paintings surmounted with rock crystal, precious stones and panels of enamel. The central panel represents the adoration of the Magi, and is a painting on the reverse side of a plaque of rock crystal. It is generally thought to be an Italian work of the late fifteenth century, but some critics regard it as French.

Another silver gilt pax in the collection with central panel represents the Madonna and Child enthroned with four saints, and is said to be an Italian work of the late fifteenth century. The arms on this pax are those of the famous family of Benucci of Montalcino and Villa Leonina, both near Siena. A figure of the Virgin and Child in silver, parcel gilt, is revealed standing on a pedestal of open work pointed arches containing various figures.

A unique example in the Kensington silver collection is a pineapple cup and cover in repoussé, silver gilt, which originally belonged to a club in the old town of Ingoldstadt on the Danube.

The present shipment is the second to come on the Celtic, and will make the fourth consignment of the Morgan art treasures sent to America.

GERMAN ART AT NEWARK LIBRARY

A Fine Display of Beautiful and
Interesting Objects. Open
Every Day Until April 20.

FIRST SHOWN IN THIS CITY

The exhibition of modern German art and handicraft at the Newark Free Public Library, while it has attracted the appreciative attention of hundreds of Newark folk, richly deserves an attendance of fully 100 per cent. greater. It was opened two or three weeks ago and will continue until April 20. It may be seen any day in the week and it is accessible in the evenings. It costs nothing to see it but the effort of going to the library, and it leaves lasting impressions on everybody's mind that make it worth the while many times over. Newark is the first American city to see this exhibit; in fact the material for it was gathered in several of the leading German cities for the specific purpose of letting the people of this country know just what good work the artists and artisans of Germany are doing at the present time.

A large part of the display is given over to examples of German work in jewelry and other metal work, in textiles, in porcelain and in printing; and most of the rest is pictures, drawings in line, black and white, water colors, photographs, etchings and splendid examples of plain and of color printing. There are no paintings. It fills the large art gallery on the fourth floor of the Library building and overflows into one other large room as well as through the corridors. It is most handsomely set up; that is, displayed. Hours and hours of time must have been taken to arrange it, and those who did it have made a well-nigh perfect job.

A leisurely stroll through the exhibition serves to give any one a fresher, clearer and more practical idea of what our German contemporaries are doing in these lines of German activity; an hour's stay deeply impresses one with the excellence of the work, and will carry straight home to the local artist, artisan or manufacturer of kindred things the strongest of convictions that "Made in Germany," a phrase used in ridicule in various parts of the globe, is monstrously unjust.

This display should serve as a strong stimulus to a large proportion of Newark's makers of things. It should show them that American artists and artisans must look to their laurels if they would not fall behind in the running. That is why an exhibition of this sort is so important to all American cities in general and to industrial cities like Newark in particular.

But how are the Newark folk to be gotten into this exhibition? They should flock there and not come by twos and threes. Newark can get a world of benefit from it if it only will. The Newark Library staff has left nothing undone to acquaint Newarkers with the coming of the exhibition. It has been arranged remarkably well and to tell the truth the small posters and other advertisements prepared on the library press are little masterpieces in themselves and silently show that Newark folk can do a little handsome printing on their own account as well as the Germans.

If it were possible to offer a suggestion for the further popularizing of the display it might be in the line of making the parts of the exhibition more readily understood to the average visitor by means of cards of explanation. This would mean a vast work, to be sure, but it would go far to making the display a living, practical thing to hundreds, who can not be expected to grasp the importance and meaning of the various articles displayed. In a few days a catalogue in both German and English will arrive from Germany, and this will be a very great help.

PRICES AT END OF CHASE ART SALE

A La Touche for \$1,525 the Top
Sale of Second Evening
Session.

my. sun, mch 9 - 12
OIL WHISTLER AT \$825.

Only One Mr. Kirby Has Ever Sold—
Frank A. Vanderlip the Buyer, and
He Gets an Inness Too.

More of the paintings which William Merritt Chase gathered from artists' studios and dealers' rooms were sold last night in a final evening of the sale under the auspices of the American Art Association and Thomas E. Kirby. The evening's sale brought better prices than those of the first night, the total being \$29,405, and the total for the two evenings sale amounting to \$51,820.

A rumor that the pictures offered in the sale represented only a cleaning out of the less desirable paintings from Mr. Chase's collection was killed by Mr. Kirby at the opening of last night's session. He read a letter from Mr. Chase, which showed that Mr. Kirby had had practically a free hand in selecting from the collection for the sale and had, in Mr. Chase's opinion, taken the best, with the exception of a very few kept by the artist for sentimental reasons.

It would not have been a true sale of an artist's collection had not several artists been present. A pleasant flurry of interest and a wave of handclapping went over the audience when it was announced that the Dutch painter, Bernardus Johannes Blommers, and his wife were present from Holland—his first time at an American sale. Mr. Kirby had just offered Blommers's picture, "Children Playing on the Seashore." It was greeted with warm applause and after spirited bidding went to Meredith Hare for \$430.

Mynheer Blommers, a white haired old gentleman, is here to paint the portrait of Andrew Carnegie, which is to be placed, it is thought, in the Peace Palace at The Hague.

Another interested artist present last night was Emil Carlsen, whose picture "The Big Black Kettle" was one of the most popular of the Thursday evening sale.

After an evening of small canvases a succession of large paintings were presented at the close of the sale, and with them came the highest price of the evening, \$1,525, for the La Touche "Masquerade Ball at the Grand Opera House, Paris." Its value was announced by the auctioneer as \$5,000, and though the bidding started low, at \$500, it was carried steadily and persistently upward to the final price by Knoedler & Co., who purchased the painting.

Frank A. Vanderlip was again, as he had been on the first night, the heaviest buyer, a dozen paintings going to him by the end of the evening. One of his most interesting purchases was Whistler's "The Cello Player," the only Whistler in oil that has been offered at public sale in this country. Another of the Chase collection that Mr. Vanderlip had determined upon was the landscape of George Inness, "Shawangunk Mountains." He got it only after the most spirited bidding of the evening, however, carrying the price up from the initial offer of \$200 to \$1,275.

Following is a list of the paintings, the artists and the purchasers, showing the prices paid.

No.	Picture.	Painter.	Purchaser.	Price
1	Express Trees.	Martin Rico		\$220
2		Gedney L.		200
3		chman; A. G.		110
4	Landscape.	George Inness; F. A.		540
5	Arab Encampment.	Eugene Fromentin; C. J. McDonough.		29

65	Head of a Young Woman.	Alfred Stevens; R. C. Herzog.	350
66	Holland.	Willem Maris; W. H. Chittenden.	210
67	Landscape.	Stanislas Lepine; Henry C. Louis.	200
68	Landscape—Dieppe.	Antoine Villon; R. Seckel.	360
69	Italian Boy.	Antonio Mancini; A. Ollivolt.	255
70	Landscape—Trees and Yellow Leaves.	Frans Courtens; J. Sterling.	50
71	Landscape.	Emile Lambinet; E. A. Blum.	130
72	Fish.	Antoine Villon; H. A. Thorne.	300
73	Three Girls.	Adolphe Monticelli; O. Beernet, agent.	400
74	Courtship.	Albert Moore; F. A. Vanderlip.	150
75	Head of a Woman.	Ribot; A. T. Lang.	230
76	A Venetian Canal.	J. H. Twachtman; H. A. Thorne.	160
77	Cattle Grazing.	Van Marcke; M. C. Migel.	850
78	Still Life.	Antoine Villon; F. A. Vanderlip.	280
79	Moonlight Landscape.	Jules Dupré; F. A. Vanderlip.	430
80	Landscape.	A. L. Barye; J. Sterling.	200
81	Girl Knitting.	Mauve; H. E. Stoehr.	430
82	The Pottery Merchant.	Louis Mettling; J. W. McKinnon.	175
83	Children Playing on the Seashore.	Blommers; Meredith Hare.	430
84	The Bathing Hour.	Boudin; H. A. Thorne.	300
85	A Daylight Moon.	Alfred Stevens; S. F. Rothschild.	270
86	La Brodeuse.	François Saint Bonvin; Meredith Hare.	290
87	Head of a Young Man.	Ferdinand Roybet; E. C. Blum.	230
88	The Guard.	José Villegas; J. Sterling.	60
89	The Sleeping Soldier.	Lucien Alphonse Gross; F. A. Vanderlip.	300
90	The Young Musician.	Ferdinand Roybet; B. Williams.	360
91	Landscape.	Antoine Villon; W. C. Thompson.	450
92	Fish in the Market.	Antoine Villon; W. A. Putnam.	350
93	Landscape.	Alexandre Calame; E. H. Dangerfield.	150
94	Sheep.	Mauve; Holland Galleries.	400
95	Lady in White Satin.	Florent Willem; Henry Steers.	400
96	Children at the Shore.	Paul J. C. Gabriel; N. A. Green.	165
97	At the Window.	James Tissot; J. J. Lowney.	200
98	Head of a Woman.	A. H. Thayer; O. Beernet, agent.	350
99	The Flower Market in Winter.	New York, Van D. Perrine; Meredith Hare.	160
100	Flowers.	Antoine Villon; N. Snead.	180
101	A Group of Arabs.	Frank Brangwyn; H. E. Stoehr.	390
102	Dutch Landscape.	W. L. Bruckman; C. W. Kraushaar.	160
103	A Dancing Girl.	George H. Boughton; M. Franklin.	120
104	A Fete.	Adolphe Monticelli; Meredith Hare.	610
105	Head of a Woman.	Carolus Duran; R. C. Megargel.	140
106	Comfort of the Scriptures.	Louis Mettling; C. A. Walker.	225
107	The Pump.	Walter C. Hartson; J. B. Wilbur.	170
108	On the Beach at Dieppe.	E. P. Ullman; Mrs. F. Brunhack.	170
109	In Serious Mood.	J. Frank Currier; S. S. White 3d.	400
110	Shawangunk Mountains.	George Inness; F. A. Vanderlip.	1,275
111	Lottering.	George H. Boughton; T. E. H. Curtis.	230
112	Portrait of Rosa Bonheur When Young.	Antoine Villon; A. W. Herzog.	250
113	A Bathing Resort.	Boudin; Meredith Hare.	300
114	Head of a Woman.	Isabey; J. Sterling.	120
115	Courtship.	Jules Bastien-Lepage; M. Franklin.	310
116	Autumn.	George H. Boughton; O. Dressler.	130
117	Dutch Interior.	Johann S. H. Kever; O. Beernet, agent.	255
118	Under the Willows.	Walter L. Palmer; F. A. Vanderlip.	110
119	Expectancy.	Alfred Stevens; M. Knoedler & Co.	900
120	The Cello Player.	Whistler; F. A. Vanderlip.	825
121	Head of Young Girl.	Boldini; A. Ben-ziger.	292
122	Cafe Scene.	Latin Quarter, Alfred H. Maurer; J. N. Bowles.	130
123	Frosty Morning in Normandy.	Charles H. Davis; T. H. Curtis.	340
124	A Picnic Party.	Adolphe Monticelli; Meredith Hare.	1,125
125	Sleeping Girl.	George H. Breitner; F. A. Vanderlip.	320
126	St. Peter's.	Romé, Antonio Mancini; Irving R. Wiles.	260
127	Winter in Town.	Everit Shinn; D. Huber, Jr.	125
128	A Sympathetic Listener.	Gaston La Touche; N. A. Groen.	225
129	A Young Parisienne.	Paul Helic; S. F. Rothschild.	120
130	The Harp Player.	Kenyon Cox; Metropolitan Museum.	575
131	Sunlight and Shadow.	Frank Brangwyn; C. W. Kraushaar.	380
132	Fruit.	Antoine Villon; S. Fielding.	1,075
133	Kew Bridge.	Henry Muhrman; B. Williams.	210
134	Coming Storm.	John Lewis Brown; J. W. McKinnon.	375
135	Girl With Green Sash.	F. C. Fricseke;	

156—On the Beach, Alfred Stevens; ..	100
Andrews.	100
157—The Artist's Daughter, Augustin	100
Théodule Ribot; B. Williams.	100
158—The Masquerade Ball—Grand Opera	100
House, Paris; Gaston La Touche;	100
M. Knoedler & Co.	100
159—The Beniczyous, Alfred J. Maurer;	100
R. C. Mezargel.	100
160—A Midsummer Night's Dream, Hans	100
Makart; M. Knoedler	100
Total for evening.....	\$29,405
Total for two sales.....	51,820

FINE PRICES FOR PRINTS.

Over \$5,000 Got in an Evening at the Anderson Galleries.

The bidding was keen at the final sale of a private collection of English mezzotints, portraits and French color prints of the eighteenth century held in the Anderson Galleries last evening. The total of the evening's sale was \$5,458.50 and for the two sessions \$8,595.50.

The painting of Susanna Forman, sister of the wife of Rubens, ascribed on good authority to Paulus Moreelse, a pupil of Minvelts, with two engravings of this painting by William Peths, sold for \$1,500. One of the engravings was of the first plate before the title and name of the artist had been scratched in. The other was the second state.

The painting shows a young girl half length, in shepherdess costume, with a low laced bodice which slips from one shoulder. She wears a straw hat looped up on the left side and trimmed with flowers and ears of wheat. She holds a bunch of roses in the right hand, which grasps a shepherdess's crook.

F. G. Lloyd paid \$260 for Charles Turner's engraving of "Louisa Manners, Countess of Dysart." Max Williams, who sold this engraving to the collector for \$60, was an underbidder and his final bid was \$250.

A mezzotint after Reynolds, of Mrs. Mary Hale, wife of Gen. John Hale, sold for \$255.

For \$170 R. Fridenberg obtained a mezzotint of Nancy Parsons. James Watson was the engraver. Dr. Manges paid \$165 for Jonathan Spilsbury's mezzotint of Miss Jacob, after Reynolds.

SALES OF PAINTINGS.

A Constable Landscape Bought by an American—Water Colors at \$30,000.

A number of picture sales were announced yesterday on Fifth avenue. "Hempstead Heath," a landscape by Constable, has been acquired by an American collector and a portrait of Mrs. Gibson as a wood nymph, by John Hoppner, has been purchased by William H. Sage of Albany through the Victor G. Fischer Galleries.

"The First of September," by George Morland, and a landscape by George Vincent have been purchased by an Eastern collector through the Fischer Galleries.

A notable collection of English water colors has also been secured by J. Ames Parmelee of Cleveland, Ohio, for his new home in Washington, D. C., for upward of \$30,000. This collection includes works by Constable, Richard Parkes Bonington, David Cox, Copley Fielding, David Roberts, Turner and Thomas Girtin. There is also a Whistler in the collection.

"Grove and Fields," a landscape by J. Francis Murphy, which hangs in the Vanderbilt gallery at the eighty-seventh annual exhibition of the National Academy, open to the public to-day, has been purchased by George A. Hearn for his collection of paintings by American artists.

SHOULD BE HERE TO SEE

As Experts They Want to See Our
Museums, Libraries, and
Public Works.

COMING ON THE AMERIKA

And Represent Europe's Largest Techni-
cal Museum—Want to Get
Subway Models.

A commission of distinguished Germans sent by the German Museum to this country to look over American museums and industrial methods is expected to arrive in New York to-day on board the Hamburg-American liner Amerika. At the dock when they disembark will be a cable message sent by the Prince Regent of Bavaria wishing the members success. The gentlemen who make up the party are Dr. Oscar von Miller, president of the German Museum and member of the Bavarian House of Lords; His Excellency Count von Pedewils, Secretary of State of Bavaria; Prof. von Dyck, head of the Polytechnic High School of Munich; Dr. von Borscht, Lord Mayor of Munich; Philip Golius, the architect of the museum buildings in that city, and Herr Schirrmann, librarian of the German Museum.

The German Museum is noted for the extensive models which it exhibits, showing the growth and development of industry. It is the intention of the Commissioners to gather as much information as they can of the American ways of picturing industrial advancement. Also they want to take back with them if they can duplicates of some of the American exhibits. They would particularly like to get a series of miniature reproductions showing the stages of construction of the subways. They are also interested in the evolution of the American locomotive.

The commission will probably remain in New York well into next week. The time of its members will be divided between studying our libraries and museums, particularly the Museum of Natural History, and first hand investigation of public works. Next Monday they will be guests at a dinner at Sherry's. From here they will go to Philadelphia and Washington, and later to Pittsburg, Chicago, Detroit, Buffalo, Niagara Falls, Albany and Boston. They will be in this country until after the end of April.

The German Museum, which they represent, is the largest technical museum in Europe. Its exhibits show the important inventions and master works of science and industry of all nations. The novelty of the museum consists in the fact that the machines, apparatus and models are in operation, in order to furnish to the half million people who visit the museum annually a perfect picture of the development of science.

The present buildings of the museum, though great in size, are inadequate to house the additional exhibits which are to be collected. The cornerstone for a new structure, to cover seven and one-half acres, was laid in 1908 on one of the islands in the river Isar. It will contain extensive halls and libraries and will house airships and similar machinery. Before it is completed, however, improvements are expected to be made in the plans, following the commission's study of American libraries, lecture halls and museum.

(He sold ten paintings)
 could from pg 243

cent sales recorded are—
 Warren; "City Skyline," by Lucet Clark;
 "Near Chartres," by Emma Lampert
 Cooper (Mrs. Colin Campbell Cooper);
 "Near Suffern, N. Y.," by Percival De
 Luce; "Young Woman With Jewels," by
 Helen M. Turner; "Idleness," a figure
 piece, by Mary Greene Blumenschein
 (in the Vanderbilt gallery); "November,"
 by L. E. Baerman, and "Afternoon in
 Bruges," by Ossip L. Linde, which is in
 the south gallery.

CELTIC HAD 8 CASES OF MORGAN ART OBJECTS

Makes 24 Cases in This Country
—Carted to Museum and
Hid Away in Cellar.

TAKEN OFF YESTERDAY

Usual Secrecy Observed—Some of the Treasures of Silver in This Last Consignment.

N.Y. Sun. March 26-12

Although the latest consignment of art objects in the J. Pierpont Morgan collection was not included in the manifest of the White Star liner Celtic, which arrived here late on Saturday night, eight cases securely packed and sealed were aboard the steamship, and the cases, like their predecessors here, will remain unopened. It is understood that the greater portion of the silver collection and silver gilt objects from the South Kensington Museum are in the shipment which will be stored in the Metropolitan Museum of Art cellar.

The work of unloading the cargo of the Celtic began early yesterday and continued all day. The Morgan art treasures were guarded with the usual secrecy. After the noon hour the eight cases were hoisted from the hold of the Celtic and placed upon trucks on the White Star docks and carted to the Metropolitan Museum of Art. The cases were marked with Mr. Morgan's private mark, "P. M."

This consignment makes twenty-four cases that have arrived in this country.

Among the interesting examples of art in this last shipment is a reliquary of silver gilt, in shape resembling a casket and decorated with representations of Gothic niches, the space between the niches being engraved with a design of foliage. This reliquary belonged at one time to a religious guild of the district known as the La Montanas de Santander, and contained a relic of St. Hubert. It is a Spanish work of the early sixteenth century and formerly was in the possession of a collector in Cologne.

A pineapple cup and cover in repoussé, silver gilt, has a circular concave base surrounded with a band of pierced ornamentation composed of fleur de lis, and upon the base in raised silver work is a wreath of stems with conventional leaves. This is of German workmanship.

An Italian niello and silver medallion representing the Nativity is an example of the latter part of the fifteenth century. Mounted in silver gilt oval frame is a mother of pearl medallion, a German work, dating back to 1600 and formerly in a Cologne collection.

HAS SOLD TEN PAINTINGS.

National Academy of Design Hopes to
Do Better Than That Though.

It was announced yesterday by the National Academy of Design that ten paintings have been sold since the opening of the annual exhibition, which is now in progress at the Fine Arts Galleries, 215 West Fifty-seventh street. There has been a fairly good attendance at the spring exhibition, and it is hoped that the sale of pictures will reach an average attained in previous seasons.

"The August Moon," by George H. Bogert, which hangs in the south gallery, was purchased by an American collector yesterday for \$1,200. Among other re-

SQUIERS COLLECTION NOW ON EXHIBITION

Remarkable Assemblage of Old
Chinese Porcelains at the Ameri-
can Art Galleries.

TO BE SOLD AT AUCTION

Gathered While Mr. Squiers Was in
Pekin at the Time of the Boxer
Rebellion.

N.Y. Sun. Apr. 9-12

A remarkable collection of old Chinese porcelains made by Herbert G. Squiers is now on view at the American Art Galleries, Madison Square South. For importance, rarity and beauty this gathering excellently compares with the Heber R. Bishop, Henry Graves, Robert Hoe and other notable collections of Oriental objects. Among the treasures listed in the large catalogue—which number 788—are examples of sang de boeuf, peach bloom and other single colors, blue and white, extraordinary cloisonné enamels and an extraordinary collection of cinnabar lacquers, imperial jade, bronzes and other beautiful art. The entire collection will be sold Tuesday, Wednesday, Thursday, Friday afternoons, April 9, 10, 11 and 12, at 2:30 o'clock in the galleries of the American Art Association, Thomas E. Kirby, auctioneer.

From the descriptive catalogue prepared by John Getz we learn that the collection was made by the late Mr. Squiers when he was the American Secretary of Legation at Pekin, China, and includes the private collection of the late William N. Pethick—long a resident of China and a recognized expert—and a number of rare specimens purchased during the Boxer rebellion of 1900 from Mgr. Alphonse Favier, then Bishop of Pekin, who used the proceeds of the sale to buy food for the starving inhabitants of his diocese. Bishop Favier died soon after in Pekin. It was never the intention of Mr. Squiers to sell his collection, but to house it here and literally live with it; however, illness compelled him to store his treasures while he vainly travelled in search of health. He died abroad last November and to settle his estate the collection is to be sold on the above mentioned dates.

Among the decorated porcelains are several large and fine examples of the "famille vert" and "famille rose" in typical K'ang-hsi, Yung-cheng and Ch'ien-lung productions, many of which bear marks of the imperial factory and show porcelain of the purest white texture. The Ming porcelains include temple jars in five color decoration of the Wan-li period. Among the larger examples are great fish and plant jars used in palaces or gardens of Mandarins, chiefly of the Ch'ien-lung and Yung-cheng periods. Notable blue and white porcelains appear of the K'ang-hsi, Yung-cheng and Ch'ien-lung periods in the form of tall vases with deep blue landscape and figure subjects. Among the monochromes are several large Lang Yao bottles that show the inimitable red color of this rare variety and a small peach bloom amphora of soft tint, comparable with the highest class specimens heretofore sold. There are Celadons of the Yung-cheng and Ch'ien-lung reigns and many plates and bowls of single colors. Among the

MUSEUM MEN

varied objects are jade, agate and crystal, and notably a small cup of the little known nitreous ware called Ku Ysuch' Hsuan glass. Only a few such exist.

The collection, besides the large block of jade in form of a mountain carved with figures, paths, a bridge and pavilions, shown at the Metropolitan Museum, contains several interesting imperial seals of jade, one of which belonged to the late Empress Dowager. This jade mountain bears several inscriptions, one of these in the Emperor Ch'ien-lung's own calligraphy, with his seals; a copy of an old essay known as the "Epiphany Pavilion Essay," composed by Wang Hsi-chih, a famous Chinese poet who lived in the fourth century; the composition is in prose and commemorates a literary club of the same century whose meetings were held in the springtime on the banks of a mountain stream. This essay was copied by Emperor Ch'ien-lung (a contemporary of George Washington) on this jade, the height of which is about two feet and is fully three feet wide; it is probably the largest single piece of jade in the world.

Cloisonné and Champlevé enamels are of prime importance, notably a grand palace vase studded with many semi-precious stones and bearing an early Ming mark with dragon cresting from the palace of the Empress. Other examples are in form of tripods, temple altar sets, braziers, censers, jardinières, lanterns, panels and plaques, chiefly of the K'ang-hsi, Yung-cheng and Ch'ien-lung periods; a few may be attributed to the Ming dynasty. Among the bronzes is an important wine vessel in form of an ox used for sacrificial wine attributed to the Chang or Chou dynasty. There are several large bronze temple bells with inscriptions made after ancient models, part of a famous series under the Emperors K'ang-hsi and our old friend, Ch'ien-lung. There are also Soochow and Pekin Cinnabar lacquer furniture and other objects, including large table stands, cabinets, screens, vases, trays and lift boxes. The larger pieces, such as tables, are from the palaces of former Emperors and may be considered museum objects. Altogether an amazing and beautiful collection.

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FAWCETT DRAWING SCHOOL STUDIES



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PARDON ME FOR INTRODUCING MYSELF MY FRIEND, I AM A NEWARK BOOSTER



NEWARK IS THE GREATEST TOWN ON THE MAP.



WE IN PUSHING A GOOD DEAL ALONG NEWARK IS

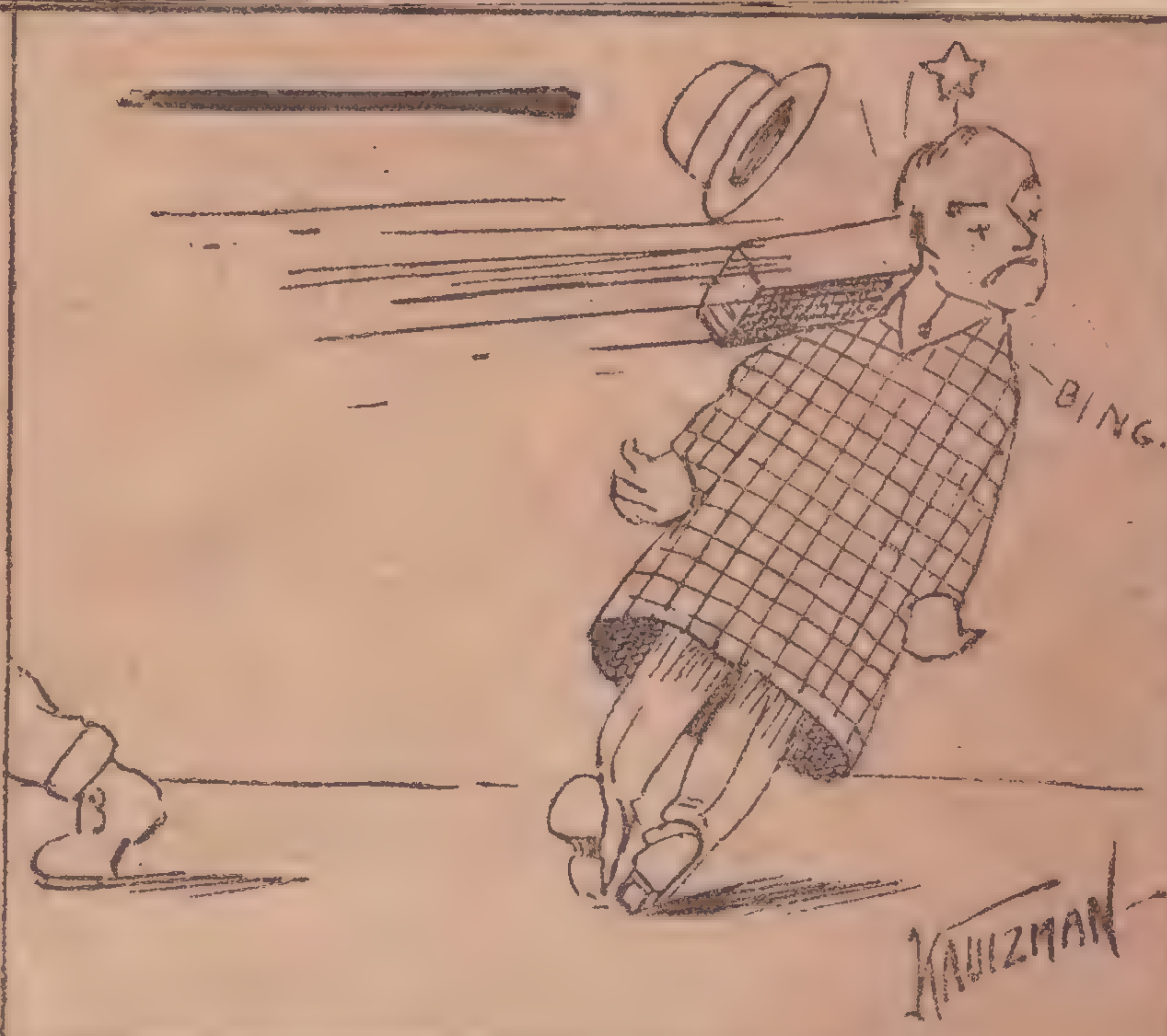


CITY. NEWARK IS THE SUPREME, SUPERLATIVE, ETC. ETC. PROGRESSIVE



NEWARK, N. J., APRIL 21, 1912.

ENTS TRY THEIR HANDS AT CARICATURING



HARD LINES FOR THE BOOSTER.

The drawing of caricatures has been a pleasing innovation in the art department of the Fawcett Drawing School, 55 and 57 Academy street, during the school year now coming to a close. An entire evening is occasionally set apart for this, and the pupils look forward to it with much interest. At such times the pupils take turns in posing. An effort is made by the pupils drawing to obtain a grotesque head, yet retain the character of the individual. The work is done in pencil, and also with pen and ink. So far, all of the caricatures have been recognizable, say the students. However, the persons cari-

catured have declined to admit possessing all the characteristics that appear in the drawings. Naturally, such an evening affords considerable amusement for the pupils, who are learning about art at the same time.

Another innovation in the art department this year has been memory sketches. The class is subject to a memory sketch twice a month. On these evenings a professional dancer, properly costumed as a model, is engaged to pose before the class. At different times the model takes various poses which she holds for five seconds. During that short time the pupils carefully study the pose,

after which the model rests and the pupils make one-minute memory sketches. The purpose is to train the students' memory, and also their capacity to carry out expressions of action and character in as few lines as possible.

This year the art department has been aiming toward a development of practical art, believing this to be of inestimable commercial value to the city's manufacturing and merchants, says Principal Cephas I. Shirley. The success of some pupils in marketing their work is taken as evidence of the practical nature of the instruction. The art department has grown during the present year.

Newarker's Library.

Samuel F. Leber's Beautiful Collection at His Home in This City, Shows His Love for the Fine Art of Bookmaking as Well as His Enjoyment of the Text--Recent Publications--Literary Chat.

If there is such a thing as orthodox bibliophilism, then Samuel F. Leber may be regarded as one of its most devoted disciples. There are booklovers and booklovers. They are as many and as various as the development of printing and the allied arts permit. With many of their number the acquisition of a rare or beautiful book is a love, pure and simple, for good literature in its best estate. With others it is little more than a hobby, and with others it is nothing less than a science. With Mr. Leber it is a little of each.

Books are more than a record of events or an index to the thought and philosophy of both the past and the present. To those who may so regard them they are the incarnation, in a sense, of the mortal who wrote them. It is this reason, perhaps, that inspires in the ardent booklover the passion for first editions and it is this passion that is one of the distinctive traits of the true bibliophile. He wants the book as the author had designed it. It affects a fanciful association, if nothing more, with the society of which he writes. The popularity of the Morris chair is due rather to the comfort it affords than to the fact that William Morris, poet, philosopher, artist, craftsman and man of culture, designed it. But the connoisseur who pays a fabulous price for a chair that Morris had actually made has another reason than the ease he may enjoy when ensconced within its cushioned form. It is the touch of the artisan that appeals to him.

Good Workmanship.

It is this characteristic that predominates in the make-up of Mr. Leber where his love of books is concerned. And it is as a collector of first editions and other rarities in the field of literature that the library at his home, No. 149 Mt. Pleasant avenue, distinguishes him. These are at least his greatest pride. Ask him how he has classified the books that fill his shelves and he will tell you that in one corner are to be found the first editions, in another, a few chosen examples of the best presses and the work of the best binders, while in another section of his bookcases he will point out his "antiques" and other rarities, and then along the side wall he will lead you to his "miscellany" of modern and classical literature. But it is to his first editions that he will in all probability first call your attention.

To the curious it is only a matter of turning over the fly to be convinced of the intrinsic value of such a collection. The proprietor of the book stall and the auction room has a habit of penciling the price with a firmness that defies effacement. And in this day of commercialism the practice has its advantages. But with Mr. Leber the authoritative appraisal bears no relation to the value he places upon a volume. It means more to him than dollars and cents could suggest. It is the lips of the author that speak when he reads its carefully printed page. It is the fellowship of the poet and philosopher he enjoys when he leafs it through, and he would part with it only as a man would part with his dearest friend.

Some of the Rarities.

To interpret the foregoing allusion literally would mean that Mr. Leber could produce you into such a circle as De Quincy, Defoe, Samuel Rogers, Dickens, Thackeray, George Cruikshank, Dryden, and a host of other distinguished names. Many of them are clothed in bindings of their own design, if as bindings may be regarded. You will find groomed for the eye by such a hand as Riviere, who is considered as one of the leaders in the matter of book-

binding, his contemporaries, predecessors and successors.

It would be both unnecessary and futile to go over the entire list. The mention of a few of these rarities will suffice for the purpose of indicating the general character of this section of the Leber bookroom. Among other first editions that especially command attention, however, are those of De Quincy, who is represented most prominently by "The Confessions of an Opium Eater," in which those rare old engravings of Finden are to be found; Rogers, upon whose "Poems" and "Italy" Riviere & Sons have lavished their attention; Defoe's "Robinson Crusoe," bound in beautifully tooled straight grain morocco and illustrated with the original wood cuts; Dickens, complete, in red crushed levant, from the bindery of Riviere & Sons, and then there are the immortal "Pickwick Papers" in their original parts; "Nicholas Nickleby" and "Little Dorrit," and also "Our Mutual Friend," likewise to be found in their pristine glory.

A First Edition of "Vanity Fair."

Thackeray keeps company with the rest by his "Vanity Fair," a first edition that has become extremely rare; Macaulay through his "Lays of Ancient Rome," and even Cruikshank himself, who contributed so much to the fame and popularity of Dickens by his inimitable sketches of the characters to which that author gave verbal being, is represented by his "Discovery Concerning Ghosts," the particular copy of which bears his autograph and is bound by Sangorski and Sutcliffe. Then there is Dryden's "Poems," Pope's "Iliad" and "Odyssey," in ten volumes, and a host of others, not to mention a long list of authors that make up the collector's Americana.

Many of these first editions will have already introduced you to many of the best examples of the book beautiful from the binders' point of view, and an inspection of the books that are pre-eminently distinguished by the art of the binder would perhaps suggest itself as the most logical thing to do. If you searched for the perfection of this particular craft you would probably find it in an examination of Savage's "Men and Women." It is in two volumes and it represents the last word in combined artistry and handcraft in the matter of book-making. This is the way the bookseller described it as Mr. Leber recalls his words:

A Beautiful [Work.

"This is one of the most beautiful editions that has ever come from the press and the bindery. In the first place, it is printed at the Doves Press, and in the second place it is bound by Sangorski & Sutcliffe. It is limited to 250 copies.

"The binding is of full blue crushed levant morocco. It is elaborately and appropriately tooled on both covers, as you see, in geometrical design, with dots and centre full grill and colored with touches of red and green pointelle and leaf design. The doublures are with inside double and the centre of crushed chocolate levant with flies of wine-colored silk, effecting absolute and perfect harmony. In addition it is especially flourished by hand by Edward Johnston."

There were many other things he also said, but this is all that the owner recalls.

"Men and Women" in their royal raiment, however, are little more conspicuous among their companions in this section of Mr. Leber's bookcase than "Robinson Crusoe," whose appearance in polished calf at the hands of Riviere & Sons is in striking contrast to what his adventures on the desert isle might suggest. Then there is the Murray edition of

Beeswell's "Life of Johnson," in a handsomely tooled binding of polished calf from the workshop of Tout, the famous English binder. "Reynard, the Fox," is brought from the shelf in a Hayday binding of red morocco, a beautiful edition, by the way, containing fifty-six etchings by Aldert Van Everdingen and four by Simon Fokke. The Harris Nicolas edition of Walton's "The Perfect Angler," by Gayntun, in three-quarter levant morocco, is another beauty spot, while Dante's "Inferno" is shown in massive form by Bosquet, the Paris binder, in green and red morocco, exquisitely tooled and elaborately decorated with well-chosen pigments.

For absolute delicacy of design and almost feminine daintiness in treatment an attractive piece of work is Fitzgerald's translation of the "Rubaiyat" of Omar Khayyam with an introduction by Arthur Christopher Benson. It is one of those really rare "extra illustrated" editions and is limited to twenty-five copies. The pages are illustrated and decorated throughout with especially designed and illuminated covers of limp vellum in white and gold with a peacock, skillfully executed with the highest regard for harmony in colors, as the cover adornment. The binding, which is profusely tooled by hand comes from the workshop of Sangorski and Sutcliffe and represents those artisans at their best. The covers are fastened together with jeweled clasps.

There is enough native pride in Mr. Leber's composition to suggest in the matter of printing the American presses are entitled to precedence if for no other reason than that they are American. But while he admits the superior work, generally speaking, of our English cousins in printing as a fine art, he is not willing to confess that the States are unable to vie in this respect with the Provinces. He has numerous examples of the best work that has been turned out on either side of the water and he points with pardonable pride especially to those volumes that represent the artistry and industry of the American printer.

Merrimount Press Examples.

It is with special enthusiasm that Mr. Leber speaks of the Merrimount Press, at Boston, where Daniel Berkeley Updike has grown famous as a conscientious exponent of the printer's art. Prominent among the examples of this press which he has acquired are the letters of Bulwer-Lytton to Macready, which was printed by Mr. Updike for the Carteret Book Club, of this city. Sir Philip Sidney's "Defense of Poesie," with initial letters handwrought by Herbert P. Horne, who is also responsible for the colophon, and a title page by W. A. Dwiggins.

The fact that other book lovers may not agree with him in no way deters Mr. Leber from bestowing almost an equal amount of praise on the Elston Press, which is operated by Clarke Conwell, at New Rochelle, and which has turned out a number of excellent examples of what constitutes good printing. Among others Mr. Leber has acquired William Langland's "Piers the Plowman," illustrated by H. M. O'Kane, and "The Hesperides," by Robert Herrick, with initial letters and decorations, exquisitely reproduced from wood cuts designed by O'Kane. In addition to these he has Pope's "Rape of the Lock" and Keats' "Endymion" in such beautiful form as to warrant the most extravagant praise to which he may subscribe.

From the Riverside Press, at Cambridge, where Bruce Rogers has done so much to raise the status of the American printer, is shown Emerson's "Compensation," Plato's "The Banquet," "Erecting a Library," by Gabriel Naudéus, and a superb copy of the Constitution of the United States. Those delightfully made books for which the enthusiast is indebted to Thomas B. Mosher, and who, in turn, gives no little credit to the printer, Joseph of Smith & Sales, at Portland, Me., have also found a place on the Leber bookshelves under the title of "Sappho," Rossetti's "Poems," and "The Letters of Hawthorne," also published for the Carteret Book Club. Then there is the Elm Tree Press, at Woodstock, Vt., where Charles Loomis Dana, a brother of John Cotton Dana, the local librarian, has especially appealed to Mr. Leber's idea of a beautiful book in the "Odes" and "Letters" of Horace.

Suggestive of the work of the English presses the Kelmscott Press, at Hammer-smith, where William Morris evolved the book beautiful, is the first to which Mr. Leber is apt to call attention. Among other noteworthy examples of the artisanship of Morris is a rarely beautiful edition of "The Golden Legends," printed from golden type with woodcuts, by Burne-Jones; "The Eucyell of the Hostories of Troye," in limp vellum with ties; "Sidonia, the Sorceress," by William Meinhold, translated by Francesca Speranza, the mother of Oscar Wilde, also in limp vellum, with ties. And then there is a superb edition of Shelley's "Poems," in three volumes, with initial letters and page decorations from woodcuts designed by Morris himself.

The work of C. R. Ashbee at the famous printshop which carried the sign of the Essex House Press, at Campden, Gloucestershire, finds representation on the Leber book shelves in Spencer's "Epithalamion," with woodcut decorations designed and executed by Reginald Savage; Gray's "Elegy," with a frontispiece artistically etched by George Thomson; Browning's "Flight of the Duchess," with a frontispiece by Will Rothenstein; Shelley's "Prometheus Unbound" and Bishop Cranmer's "Psalter," with woodcuts by Ashbee himself, and exquisitely bound in limp vellum with ties, while the addition of Bunyan's "Pilgrim's Progress," similarly bound, does not exhaust the list.

Further examples of good printing are shown from the Chiswick Press, the successor to Chittingham, the famous publisher of Pickering, which is represented by a splendid piece of workmanship in the "Epictetus" and in "Walton's Lives." From the Dove Press, where T. J. Cobden Sanderson and Emery Walker have made such a worthy contribution to the art of printing. Mr. Leber has procured the much-sought-after English Bible, in five volumes, in which even the pressmen and compositors are given credit for their part in the production. Emerson's "Essays" and Milton's "Paradise Lost" and "Paradise Regained" are among the other volumes to be found in this section of the library, while it will be remembered that it was from the Dove Press that the Sangorski and Sutcliffe "Men and Women" received its imprint.

Precious Old Scrolls.

It is with reluctance, you will observe, that Mr. Leber turns from those delightful tomes that are representative of the printer's taste and skill, for he has not as yet shown them all. It is a reluctance that is in a measure overcome, however, by pleasure afforded in the contemplation of those rarities that are native to his fancy, however foreign to his actual appreciation. They are exotic, in a sense, and cherished solely by the spirit of the collector that is in him. Reference in this particular is made to the ancient scrolls and the curios that have come down from the early days of printing.

They form a conspicuous part of the Leber bookroom.

A scroll of the Book of Esther, written in the original Hebrew, is a possession that the most persistent collector but rarely acquires, yet such a scroll, written with a careful but labored hand on vellum, is to be found among the Leber collection of oddities, so called. It keeps close company with a rare old Samaritan Bible, also in manuscript; a copy of the Psalms, written in Hebrew and printed at Wittenberg by Johannis Cratonis in 1566, and bound five years later in vellum; the Latin Bible, in three volumes, printed in 1488 at Venice by Nicolas De Lira, at the expense of Octavianus Scoti, and a rare Hebrew Bible, printed at Hamburg in 1587 by John Saxon.

Of ecclesiastical interest also are the Decree of Pope Gregory, printed in red and black by De Tortis at Venice in 1491, and bound in oak boards. This is regarded as one of the finest examples of ancient printing extant. Then there is "The Lives of the Popes," printed in 1485, by John Vercellenses, while among the other rarities are "The Works and Letters of Sylvias Aenias," printed by Anthony Koberger at Nuremberg in 1486; the works of Josephus and the "Letters of Cicero," printed at Venice, by Albert Vercellenses, in 1499, and "The Lives of the Caesars," by Suetonius, with the commentaries of Beroaldes, printed in 1493.

Having seen both the connoisseur and the collector as they are revealed in a man of broad culture, the litterateur is revealed in Mr. Leber by the books that comprise what he is pleased to regard as "miscellany." They essentially belong to that category, but in respect to both the number of volumes and the diversity of subjects they would represent to the average booklover perhaps a library in themselves. There are volumes devoted to almost every subject the broad field of literary effort has covered, and they represent the thought of all ages on almost every topic to which discourse or treatise has been directed. It is from among the pages that Mr. Leber found the that accelerated his development many-sided booklover.



A Corner of the Library.



A Beautiful Pattern of Omar Khayyam

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copy from pg. 250

mirrors and other supplies, also church altar goods.

An exhibit of water works specialties will be made by the A. P. Smith Mfg. Co. They will also exhibit what is termed a sprinkling cart hydrant or a device for filling sprinkling carts; a line of brass goods used by water works departments, and a non-freezing fire hydrant.

A miniature art exhibition will be the display of bronzes by A. Griffoul & Bros. Co. They will show work entirely made only in France, which will consist of a selection of fine bronze reproductions of world-renowned sculpture from the Louvre, Luxembourg and the British Museum; and a collection of bronze castings of the works of leading American sculptors from models supplied by the artists.

The Parkes File Company will exhibit a full line of the latest designs of flexible steel nail files, also rasps, razors, hand-cut and machine-cut files of many descriptions.

Glass jars with ground glass stoppers will contain much of the display of the Lister Agricultural Chemical Works, as they will show fully twenty brands of fertilizers for various crops of all kinds; also ground, cracked and flaked glue, grease, bone black for sugar refiners and decolorizing purposes, potash salts, bone meal and several grades of gelatine. They will show besides a varnish makers' black or asphaltum substitute.

The Whitehead & Hoag Company's exhibit will comprise a general line of advertising novelties, badges, buttons, gold and enamel emblems and pins, medals, leather goods, etc.

William Bal will show a fine line of trunks, including wardrobe trunks, dress trunks, overland dress and steamer trunks, salesmen's sample trunks; also hand-made bags and special leather goods, such as traveling bags, portfolios, suit cases, sample cases, etc.

The Stratton Specialty Co. will demonstrate its original sweeping compound, and the Columbus Crystal Co. will show three grades each of washing soda and Glauber salts, cleansers for marble, etc., carbonate of copper and ammonia.

Hardwood doors and trims will make up the exhibit of V. J. Hedden & Sons Company.

The Art Metal Works will show a beautiful line of artistic metal novelties, finished in Ormolu gold, French gray silver, brass and bronze, also old ivory and tinted ivory. The articles will comprise clocks, jewel cases, electroliers, electric portables, smokers' articles, toilet novelties, desk novelties and ecclesiastical goods, such as crucifixes, candlesticks and statuary.

Hand engraved embossing rolls and plates will be exhibited by Harry M. Houghson, to be used on leather, paper, silk, plush, wood, calico, ribbons, fancy paper, wall paper, carpets, oil cloth and profile paper.

The Essex Foundry will have on display a complete line of iron steam fitting castings, ranging in size from one-quarter-inch connections weighing a few ounces to the large high pressure flange 20 inches in diameter, weighing one-half a ton each. They will also show drainage fittings, sinks, stands, wash tray equipment and miscellaneous castings.

Igoe Brothers will have machinery in action which will turn out wire nails from the raw material.

Various types and sizes of power presses and samples of die work will be displayed by Zeh & Hahnemann Co., as well as a press in operation producing a souvenir medal, the model prepared by another exhibitor, Frederick Koch Co.

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THE SUNDAY CALL, NEWARK, N. J.

BRONZE TABLET TO MARK
CAMP FRELINGHUYSEN SITE

The students of the Barringer High School are arranging to erect a bronze tablet to indicate the site of Camp Frelinghuysen, on Memorial Day. The suggestion that such a tablet be provided was made at the first "Newark Day" ceremonies on the Monday before election, in November, 1910. It is a direct and highly commendable response on the part of the high school students to the growing demand for the marking of Newark's historic spots. It is part of the movement which has produced the erection of a tablet to mark the spot where John Catlin, Newark's first schoolmaster, held school, at the corner of Broad and Commerce streets. The last mentioned memorial was provided by the Schoolmen's Club.

The Barringer students, under the guidance of Principal Stearns and a number of the other members of the faculty, have been working busily for some time on the Camp Frelinghuysen tablet idea. It has been practically decided to set up the

tablet in Branch Brook Park, and permission to do so has been obtained from the Essex County Park Commission. It will be securely fastened to a boulder and will in all probability be located on a commanding spot in the middle division of the park, nearly opposite the Barringer School. It is not feasible to put the memorial on ground occupied by the camp, but in the park, in the section mentioned above, it will be close to the eastern border of the camp, which comes down to the Morris Canal. Moreover, the tablet will be seen by thousands, while if placed anywhere on the camp site, it would be out of general view.

The inscription for the tablet has been prepared. It may be altered a little, but not materially. It is given with this article. It is understood that Superintendent Reynolds, of the County Park Commission, has found a boulder in the South Mountain Reservation that will answer very well to fasten the tablet to. It will probably be brought to Branch Brook Park shortly.

IN 1862 WAS ORGANIZED

CAMP FRELINGHUYSEN

TO SERVE AS RENDEZVOUS AND DRILL GROUND

FOR VOLUNTEER REGIMENTS OF THE STATE.

IT LAY WITHIN THE TRACT BOUNDED BY ORANGE ST., ROSEVILLE

AND BLOOMFIELD AVENUES AND THE MORRIS CANAL.

TO COMMEMORATE THE PATRIOTISM

OF THE MEN OF NEW JERSEY

WHO MARCHED FROM THAT PLACE

TO PERFORM FAITHFULLY AND GLORIOUSLY

THEIR PART IN THE CIVIL WAR

THIS TABLET WAS ERECTED

MAY 30, 1912.

BY THE STUDENTS OF BARRINGER HIGH SCHOOL.

REGIMENTS ENCAMPED THERE AND DATE OF MUSTER:

13th—Aug. 25, 1862	33rd—Sep. 3, 1863
26th—Sep. 3, 1862	37th—June 23, 1864
27th—Sep. 19, 1862	39th—Oct. 11, 1864

MEN FROM THESE REGIMENTS

LIE BURIED ON EVERY IMPORTANT BATTLEFIELD
FROM ANTIETAM TO APPOMATTOX.

SOME EXHIBITS
FOR EXPOSITION

Many of the Finest and Most
Creditable Products of Newark
Industry Will Be Displayed.

MACHINERY IN OPERATION

During last week many exhibitors in the Newark Industrial Exposition made known to the committee the general scope of their displays. Their announcements proved highly gratifying, as they made clear the fact that the Newark exhibition will be one of the most diversified, interesting and impressive ever held in the United States.

From the smallest space, where precious jewelry will be shown, to the largest exhibit in which more than thirty printers will combine in a pretentious printing office and workshop, there will be something of entertaining value in each display. There will be a wonderful variety of products, ranging in size from the most finely drawn wire almost invisible to the eye to a mammoth hoisting engine. There will be the work of professionals of a high degree of efficiency alongside the cleverest efforts of the Newark public school children. There will be many of the necessities of life manufactured in Newark workshops and also luxuries that have been turned out in local factories.

Following is the first published list of articles to be shown in many of the exhibits. While it includes less than half of the displays, it gives an idea as to the magnitude of Newark's Exposition which opens three weeks from to-morrow night:

The Driver-Harris Wire Co. will have on exhibition a machine drawing wire two-thousandths of an inch in diameter, 90,000 feet to the pound, worth a dollar an ounce, also a machine for polishing diamond dies.

The Osborne Company, the pioneer calendar company of the world, will make a display of its art calendars and a number of original paintings, and also give examples of reproductions of paintings in original colors by photography.

Another line of art work will be that shown by the Prior-Schulstadt Co. This company will show plaster casts of artistic ornamental architectural work and figures, among which will be models of those used in the decorative work for the Industrial Exposition.

One of the important Newark industries is the manufacture of brushes. The Dixon & Rippel Company, founded in 1856, being the oldest established brush manufacturers in the city, will show a complete line of brushes for painters, varnishers, kalsominers, paper-hangers and artists; for jewelers, silversmiths, metal workers, leather workers, hatters, and specially made brushes for all sorts of requirements.

Gould & Eberhardt will exhibit one of their new 24 "High Duty" shapers of the high power type, driven by direct connect variable speed Reliance motor drive. The motor will be controlled by an automatic starting device and dynamic brake.

The Estate of J. G. Hetzel planned an exhibition of roofing material, roofing paints, damp-proof paints, acid-proof metal paints, asphalt flooring, slag roofing, pipe joint compound, etc.

The Riley-Klotz Mfg. Co. will show a line of automobile

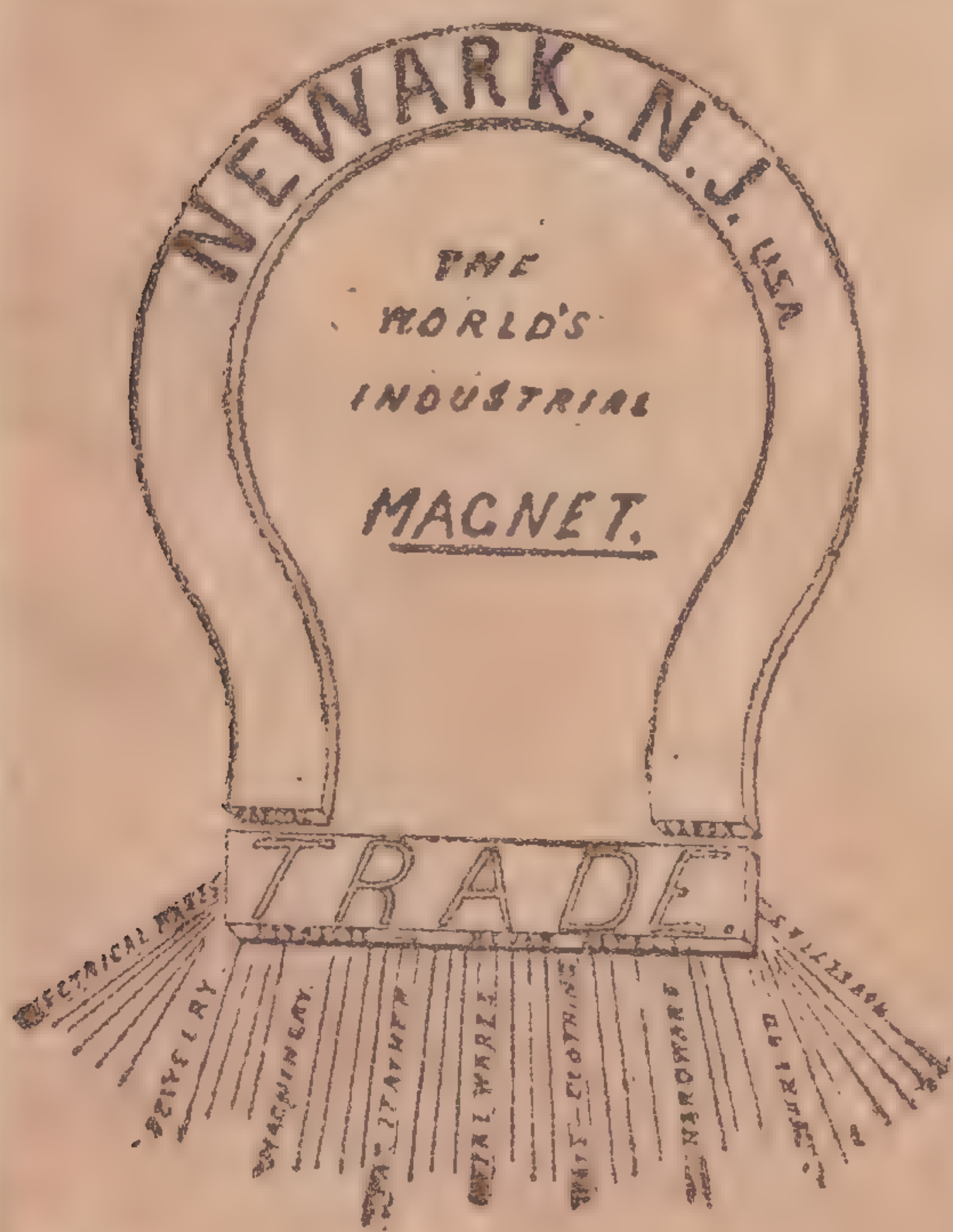
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There never was a slogan contest that could compare with Newark's in size and interest. Other cities have advertised for a slogan and brought out hundreds of answers, notably Cleveland with 2,800 responses submitted. But the suggestions for the Newark slogan, already received by the Industrial Exposition committee at the Board of Trade rooms have passed that mark, and the end is not in sight.

Although the committee made no request for designs with the slogan suggestions, hundreds of contestants have used ingenious and attractive methods for framing up their chosen phrases.

E. J. Maier, 417 Washington avenue, has submitted a number of the shield forms with, "Ask Newark for Anything," and other similar slogans introduced upon them.

Two well-drawn designs for slogans and trade marks are sent in by Pursell Eggleston. In one of these, in which Newark represents the "Diamond of Industry," Newark is printed in diamond shape, scintillating sparkles of light, in the centre of a circle. One of the most elaborate de-



The design Bertha Morris Volkenberg, 145 South Orange avenue, has forwarded is in color. It includes the Eagle upon the American flag and shield. The bird bears a scarf with the words, "Newark, N. J.'s Emblem of Prosperity," and other emblems of good fortune.

"Move to Newark" is the slogan on a drawing by John J. Woods, 45 Elliott street, in which a drawing of the Western hemisphere is placed upon a capital N.

City Planning Engineer Charles F. Puff, Jr., sent a drawing in color entitled "The Diamond on the Cross, Greater Newark, 1912," these words being carried in a circular border. The cross, through the centre, is formed by Broad and Market streets, and the bars of the diamond which is placed diagonally upon the cross are marked "Beautiful," "Industrial," "Educational" and "Commercial."

Newark is symbolized as "The World's Industrial Magnet" by William S. Ketcham, 24 Gould avenue. The two poles,



Among the other designs sent in is one by Charles H. Watson, 64 William street, Belleville, where an ambitious Newarker, after scaling the mountain heights, is seen planting a banner with "Newark Excels" upon the topmost peak; that by John P. Brennan, 236 South Clinton street, East Orange, a drawing of a huge hearth, with the figure of "Industry" sitting beside it, embodying "Newark, the Hearthstone of Industry," and one by Peter McAloon, 120 Orange street, showing an ark upon the waters, called "Noah's Newark," which flies a pennant saying "Seek Shelter Here."

signs received by the committee is that of William D. Davis, Harrison. Its slogan is "Newark—Excelsior-City of Activity Prosperity." Upon a scroll at the bottom is written, "Hustling, Bustling."

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CITY'S VIRTUES TOLD IN COLOR

Posters in Industrial Contest Reflect Artists' Ideas of Prosperity.

PUBLIC TO SEE THE DISPLAY

Hanging in the boardroom of the Board of Trade the eighty-eight posters submitted in the poster contest for \$100, offered by the committee in charge of the Newark Industrial Exposition, make an attractive display. Little that would typify industry, plenty, prosperity or progress has been overlooked by the competing artists. The larger buildings of the city have been painted, drawn and silhouetted against bright colors, while hundreds of chimneys, belching smoke, have been worked into designs.

There is but one attempt at the frivolous. It is the depiction of a prosperous-looking boy holding a basket filled to overflowing with manufactured articles. Some designs look like book plates; others are historical sketches in color. One of those of historic import is a design in red, yellow and olive green. A winged hour glass, representing the flight of time, separates a scene of the discovery of Newark and the presentation of a city with factories and great business buildings.

A girl with a magic lantern throwing a scene of industrial prosperity on to a dark blue background is another conception. Among those with simplicity as the chief virtue are some finely drawn frames enclosing the advertisement of the exposition in striking letters. One of these is an Egyptian theme with camels and red and blue letters.

The heroic figure has been made the symbol of the posters in many cases and some of them are exceptionally well drawn or painted. Early scenes are made the central idea of several. Among them is a well drawn showing of Indians grinding corn and greeting the sun. Another is a blocked painting of the purchase of Newark from the Indians.

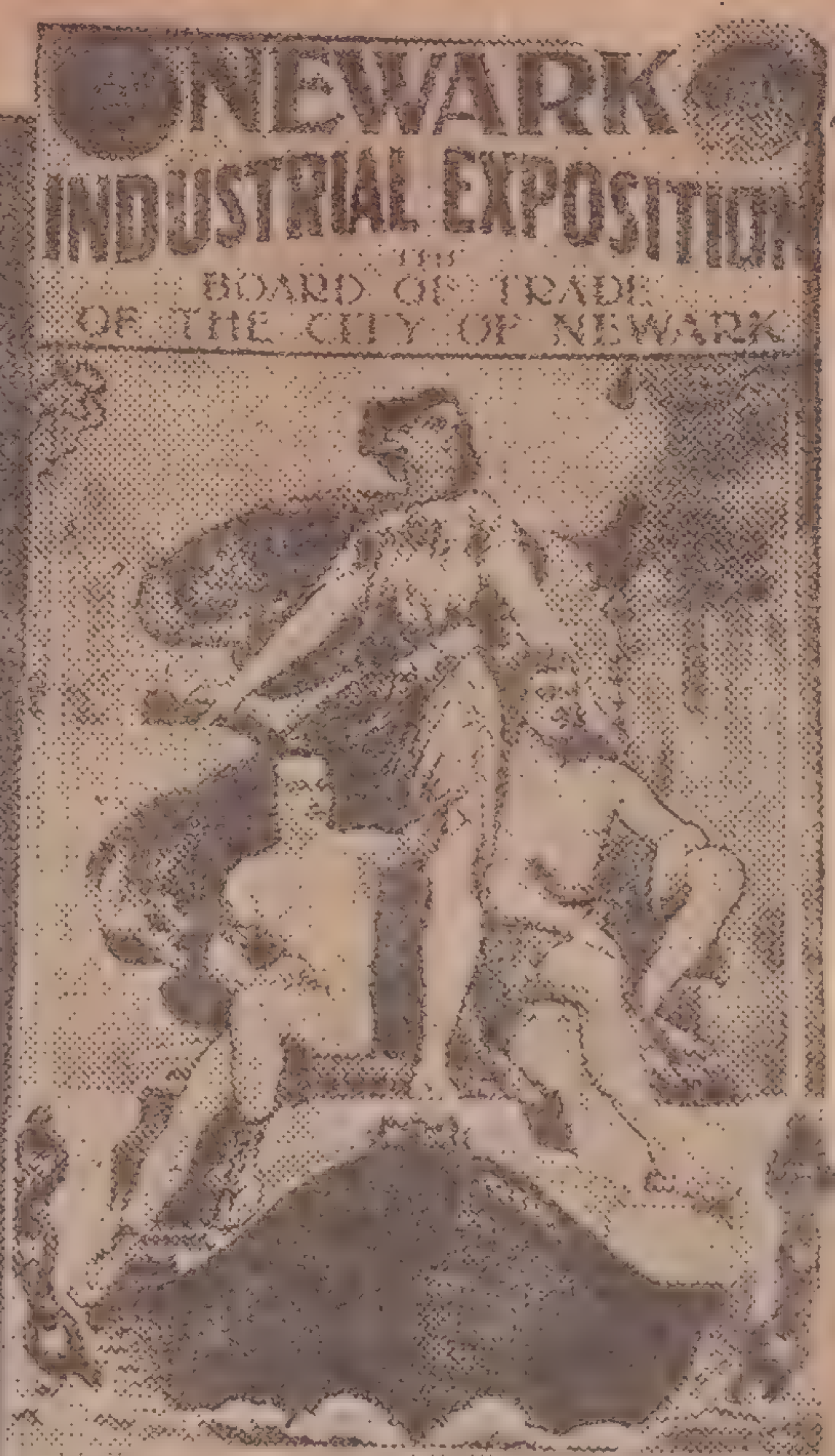
Among those that lend themselves readily to reproduction are the ones published herewith, and they are typical of the display. The mysterious figure rising above an industrial scene loses in force by being shorn of its coloring. It is a somber work, but has a haunting spirit that makes it distinctive. The child waving a banner is a strong reminder of some mural decorations in public buildings, and is colored in a way that has won favor with artists. The ship of progress, with its types of manhood representing Mercury and Industry and steered by Newark, is another design of merit. The sailing through the chains, the city and Prudential building in the background and the industrial scene to the left, make a good combination.

No judging has yet been done. The display will be open to the public tomorrow morning, at 9 o'clock, and it will be open to the public for several days.

EXAMPLES OF POSTER ART SUBMITTED



MITTED IN INDUSTRIAL CONTEST



FIRST REGIMENT ARMORY
MAY 13-25, 1912



NEWARK EVENING NEWS, MONDAY, APRIL 1, 1912.

WINNING POSTERS IN CITY INDUSTRIAL EXPOSITION CONTEST



FIRST PRIZE.



SECOND PRIZE.



THIRD PRIZE.

Owing to two competitors using "Progress" for a nom de plume in the contest for a poster to be used by the Newark Industrial Exposition, the wrong name was first announced in connection with the third prize poster.

The winner of the third prize is John O'Neill, Newark Technical School, High street. This gives first honor to the Fawcett Public Drawing School, and third to the Technical School. All posters were chosen without knowledge of the names of their designers.

While a number of very popular designs were entered in the contest the winners were chosen after experts had been consulted by the committee.

The first prize poster is well done, typifies industry and is a design that will be effective at long range. Louis Caldwell of the Fawcett Drawing School made the design. With the exception of a re-adjustment of the lettering, it was accepted as first choice without suggestion of objection. It shows two work-

men on a steel structure looking toward a centre of industry.

The second prize poster, drawn by Gerritt A. Beneker, 121 Midland avenue, Arlington, shows an iron worker standing on a steel structure looking toward Newark. The workmanship and coloring on the poster is exceptional and general criticism has been much in its favor, the only defect mentioned being that it tends to subordinate to the iron worker the finer crafts for which the city is famous.

Mr. O'Neill's poster, third prize, is allegorical and contains some fine work. Its coloring is attractive, Newark represented by a female figure, well nourished and of an intellectual cast, stands on the ship of progress guiding it through a slip. In the background is Newark and either side are the figures of industry and progress. In the faces and physique the central figures the idea of industry and the finer crafts are well brought out making the poster exceptional in a classical type.

BELLEVILLEMAN DESIGNS ^{Small} 4/28/12 POST OFFICE DECORATIONS

Dominic A. Walsh, the Belleville sculptor, has finished all the models for the exterior and interior decorations for the new Jersey City Post Office, and his work has been approved by the supervising architect, J. K. Taylor, of the Treasury Department, at Washington, D. C. The models made by the local sculptor are for the bronze, stone and wood decorations which are to adorn the new building. The models have been shipped by Walsh to the Tiffany Studio, in New York, which concern is to furnish the bronze decorations for the new building. The stone decorations will be cut by the Pierce Granite Company, of New York city. The Hedden Construction Company, of this city, have the contract for the new building. Congressman James J. Hamill, of Jersey City who is to a large degree responsible for having the appropriation made for the new post office building, keeps in close touch with the progress of the work.

RODIN SCULPTURE AT METROPOLITAN

Some very good and sincere art work can come into its own better at this rather leisurely season of the year than in the crowded winter months when the public has to rush from gallery to gallery to keep up with their swiftly changing collections. There are several things still to be seen in New York deserving attention; for instance, the etchings of Herrman Struck, which have had an insufficient amount of notice given to them; the genuinely attractive pastel and chalk drawings of children at the Photo Secession galleries, and the exhibitions of sculpture, of which there are now three.

The women's little collection of figurines at Gorham's, already noticed in these columns, closed today, but the "Thirty" are still exhibiting at the National Arts Club on Nineteenth street; and, finally, there is the permanent Rodin collection, now occupying a very important section of the first floor of the Metropolitan Museum.

It is pleasant to know that all of the pieces on exhibition there are the possession of the New York Museum. Ten important sculptures in bronze or marble were the gift of Mr. Ryan, selected in 1910 by Mr. Robinson and Daniel French, assisted by Rodin himself; in addition to these, several were bought from the Rogers fund, and a collection of eighteen signed plaster casts, made especially for the purpose, were given by the artist; so the recent accessions of Rodin's sculptures amount to thirty-two pieces.

Previously eight pieces had been given to the museum, the most important being the beautiful green bronze figure at the foot of the great staircase as one enters the museum—"The Age of Brass." This was the gift of Mrs. John W. Simpson, in 1907. Mr. Ryan had already given the Orpheus and Eurydice and the Cupid and Psyche, bought from the Yerkes collection, which were the first original Rodins ever acquired by this country. Pygmalion and Galatea was presented by Mr. Ryan in 1910, the "Hand of God" by Edward Adams in 1908, and the bronze head of John the Baptist in 1893 by George Lucas.

The enormous plaster cast of The Thinker was a present from the French Government to the Louisiana Purchase Exposition in 1905; it is the most colossal witness to Rodin's genius, and easily explains, better than anything else, the quality of the artist's mind.

There has been so much said and reiterated with little originality and less force about the scant appreciation given to this masterful man that it is not necessary to say it again. In the excellent little brochure for sale in the museum vestibule one may read several pages of such scorn as is too often heaped upon the public for the sins of a past decade in failing to appreciate genius. The innocent people who now reverence should not suffer from the swellings of heart of present day critics, who themselves might not have been the first to see or recognize the new prophet. If Rodin has a new art message to deliver, we of this present day who find him great without understanding just why he moves us to deep tears and wordless pain, we are all too ready to receive that message.

It is the Edinburgh Review that calls Rodin the "Walt Whitman of sculpture." In America we would not use that phrase, out of a respect working both ways. Whitman was too sincere to be likened to anybody, and so is Rodin.

It seems curious that the great emotional qualities of Rodin should ever have been discredited; his power of life and action; his vitality making his thoughts seem dynamic, emerging as it were of their own force from marble and bronze.

Technically, his message is more difficult of analysis and his adorers scorn all honest questioning concerning his points of difference, while his contemporaries have a sort of "I-do-not-like-thee, Dr. Fell-The-reason-why-I-can-not-tell" attitude of uninquiring prejudice.

The first effect of the Pygmalion group gives one a distinctly emotional realization of all that Galatea meant to her creator. Is that effect enhanced by the perspective produced by the huge forearms of Pygmalion throwing his body into tenser activity? The things of Galatea seem too large for her bust and shoulders, but then she is only emerging from the marble. Did the artist have a plan for such disproportions by which he achieved his effects?

Honest and admiring beholders would like to know.

Does this thrill of intense appreciation which is conveyed to the onlooker, depend upon such details as the thick ankles of the Bather, or the short and ponderous arms of Adam? It is idle to talk about the genius of Rodin as above such details. No man who could model L'Age d'Airain, or the head of Balzac, or that most heart-choking figure of the Old Courtesan, could for a single instant be indifferent to detail. He knew why he did each thing. It never happened because the absorption of genius in the abstract neglected the concrete.

Take, for instance, the shrunken, tragic figure of the Old Courtesan; it is a human document. There is not one detail of the misused body, with the horror of age upon it, which does not stab its message home. Whatever else is the technical reason for Rodin's vagaries of detail, it is never inefficiency, nor the aloofness of a too great genius which produced them.

The best appreciation that can be given of the power and originality of Rodin's work is the story attaching itself to the "Age of Brass." This was accepted by the jury of the Salon of 1877, and M. Turquet, then Secretary of Fine Arts, bought it for the State, but the artist was at this time so little known and the modeling of the figure was so perfect that the Inspector of Fine Arts repudiated it, not being able to believe that it could have been modeled but insisting that this unknown Rodin must have made a cast from life.

Rodin had a photograph made of the Belgian soldier who had been his model and sent it to the jury, who would not even look at it, but persisted in their accusations. The discouraged artist was working for Boucher, who happened to observe his swift execution in modeling a group of children one day, and went instantly to tell all his friends that such a sculptor could even have modeled as perfect a figure as the Age of Brass.

The great work of Rodin—as yet incomplete—is the Gate of Hell, an enormous undertaking commissioned by the State in 1880 for the Musée des Arts Decoratifs. The two heroic figures, Adam and Eve, are to stand on either side of the gate when it is finished, and the great huddled figure of The Thinker is to be set over the bronze doors watching the procession of human passions and crimes below. The doors themselves are to represent the ideas of Dante's Inferno. The Thinker, now executed in colossal bronze, stands in front of the pantheon.

It is true that this figure is the metaphysical expression of Rodin's own genius. No other piece of his work seems so subjective. Force of feeling and power of thought meet in an eternal questioning in that bowed Titan. Man, the immortal, is pondering over the long pathway of achievement by which he has arrived so far upon his journey out of the unknown toward full consciousness and perfect knowledge.

INTERESTING FEATURES AT GREAT EXPOSITION

"Founders' Day" is being observed today.

Despite the inclement weather, more than 12,000 persons visited the show yesterday.

Total attendance since Monday is now more than 50,000.

Many booths cleaned out by purchases.

Record mark for sales was reached yesterday.

Paterson Trade Board forced to postpone its visit because of rain.

School children taking advantage of the exposition's educational features.

Largest crowd of show thus far is expected this afternoon and tonight.

Visitors from Hudson county and fraternal organizations will be entertained today.

Committee in charge gratified by yesterday's big turnout.

Call June 2, 1912

HANDSOME ART GALLERY AND MUSEUM FOR SOUTH MOUNTAIN AVENUE, MONTCLAIR



PLANS FOR MONTCLAIR'S NEW ART MUSEUM FILED

Call 619-11-11

Plans for the new art gallery and museum to be erected in Montclair by the Montclair Art Association, a picture of which was given last Sunday, were filed last week in the office of Building Inspector William H. Senior, of Montclair, by the P. C. Stewart Company, of New York, which has been awarded the contract to construct the building. The art gallery will be located at Bloomfield and South Mountain avenues. The building will be 74x113, with a 17-foot ceiling in the main gallery and a 12-foot ceiling in the wings. Limestone, terra cotta and brick will be used in the construction, and the trimmings will be of Vermont marble.

Julian R. Tinkham has filed plans for a two-story frame dwelling, 32x26, at 617 Grove street, to cost \$5,683. Stephens Collins has submitted plans for a two-story frame dwelling, 27x49, at 12 Walnut Crescent, to cost \$5,600.

Building Inspector Senior appeared as the prosecutor against Rosensteel Brothers, proprietors of a store at 387 Bloomfield avenue, Montclair, who were charged with having erected a wooden partition across their establishment without getting a permit, which the building inspector

contended was essential because the structure is within the fire limits of the town. Recorder Yost fined the firm \$20, which was paid.

DOUCET ART SALES

\$662,520 IN ONE DAY

Gil Blas Declares There Is No Sentiment in Auction of Collection.

PASTEL BRINGS \$23,220

Valuations of Experts Often Exceeded and Sometimes Doubled.

Special Cable Despatch to THE SEN.

PARIS, June 6.—*Gil Blas* says to-day that the sentimental reason frequently put forward for the sale of the art objects collected by Doucet is mere romance. Doucet spent \$600,000 in getting his collection together and the collection itself represents an outlay of \$700,000. His library, private residence and his business bring the entire amount up to \$2,000,000.

"I am 60 years old," *Gil Blas* quotes the collector as saying, "and have more than \$2,000,000 invested. Why should I not realize on this amount by voluntary liquidation? That is always a pleasant experience."

The total of the day's sales was \$662,520, the valuations of the experts being invariably exceeded and sometimes doubled. The highest price paid, \$23,220, was for a pastel by Perronneau of Jacques-Charles Dutilleul, author of "The Book of Reason." He wears a coat of red velvet over a vest of the same color, a cravat of white with lace jabot attached and a powdered wig tied with a black ribbon. Under his left arm can be seen his three cornered hat. The background is grayish blue.

Perronneau's "La Marquise de Rumilly," a head partly turned to the left, brought \$21,000. An eighteenth century "Portrait of a Lady" brought \$17,400. The figure is shown décolleté, facing the spectator. There is a rose in her brown hair and her sleeves are topped with blue ribbons. A cloak fallen from her shoulders is supported in her arms.

Prudhon's portrait of Mme. Dufresne, the wife of one of the artist's friends, sold for \$16,000. It is done in black crayon on blue paper and represents her seated in the foreground on a stone in a wood. The body is in profile with the bare head facing to the front. The neck is long and graceful. The body inclines a little forward, the legs are crossed and in the right hand she carries a bouquet. She wears a tunic, cut low and caught under the arms with a ribbon. A mantle has fallen from her shoulders and lies behind her.

Other high prices were obtained for Watteau's "Studies of Two Children," the same artist's "Figures of Fashion" and Fragonard's "The Courtesy," each of which brought \$14,200. La Tour's pastel of the Duke de l'Epinoi, estimated by the experts to be worth \$6,000, was sold to Henry Rothschild for \$7,000. It was sold in 1903 for \$1,200 and has been resold frequently. Doucet got it for \$2,000. Perronneau's pastel of Abraham van Robais, a conventional bust, for which Doucet paid about \$1,200, brought \$15,000 to-day.

Among those at the sale were Miss Morgan, Marquis Ganay, Countess Bearn and Mortimer Schiff. The illustrated catalogues, which were selling at a premium several days ago, were extremely hard to get for less than \$20. The chief buyers were Stettiner, Seymour Ricci, Guiraud and Pauline.

Other buyers were Vicomte Arizon

Baron Edmond Rothschild, Kleinberger, Pierre Decourcelles, George Hoentschel, Wildenstein, Hodgkins, Vladimir Gumburg and Knoedler.

The results of the day's sales with the expert valuations where the selling price greatly exceeded them were as follows:

Baudouin's "The Interrupted Reading," showing a young woman reclining in an armchair, her book fallen from her hand her eyes fixed on the ceiling; \$19,000, valued at \$14,000.

Baudouin's "The Gallant Gardener," a boy trying to kiss a child of his own age; \$2,000.

Boucher's "Young Woman With a Dove," a profile face, the body partly turned, hair braided, neck and throat bare and arms folded, a dove poised on her right hand; \$3,040.

Boucher's "Love Being Carried by the Graces," the three Graces are shown nude with Cupid on their shoulders, in one hand a torch in the other an arrow; \$4,220.

Boucher's "Peasant Home," showing a mother with her two children, one seated on her knee, the other showing a pet bird; \$2,720.

Boucher's "Children With Vines," two babies playing with grapevines, lying down, one facing the front and the other reclining partly across his body; \$2,300.

Boucher's "Study of Woman Naked," the figure lying on a bed, the draperies thrown back, her eyes closed, the right arm listless, the left hand pointing to some object to the right, \$1,920.

Boucher's "Study Sheets," showing a female figure nude, busts of two others and an arm of a fourth, \$1,860.

Boucher's "The Pancakes," three young women at an open fireplace, one sitting on the floor with a baby, the other two before the grate, \$3,700.

Cochin the Younger's portraits of M. and Mme. Bailleul, two pictures, \$520.

Cochin the Younger's "Illumination of the Stables at Versailles on the Occasion of the Second Marriage of the Dauphin," \$2,800, valued at \$500.

Descamps's "Launching of Ships at Havre," \$720.

Fragonard's "Gardens of the Villa of Este," \$4,260.

Fragonard's "Gathering at the Edge of a Wood," \$4,200.

Fragonard's "Young Italian Holding a Flask," the figure of a young man seated on a chest, facing the left his left arm across his legs, his right holding a flask on a table. He wears a hat with a wide brim turned up in front, his vest and shirt are open, his stockings are turned down leaving the knees bare—\$6,400, valued at \$4,000.

Fragonard's "Sacrifice to the Minotaur," a group of maidens about to be led to the lair of the monster are shown in attitudes of despair; in the sky above are seen evil demons, \$9,700.

Fragonard's "The Courtesy," showing a child making her bow to a group of elders, \$14,200.

Fragonard's "Mother Defending Her Children From the Attack of a Dog," showing a mother trying to frighten a big dog which is attacking one of her children that has taken a puppy into its arms, \$4,200.

Fragonard's "The Happy Family," showing the interior of a peasant cottage, the mother seated in the centre playing with some of her children, the others amusing themselves near by, \$10,200.

Fragonard's "The Beggar's Dream," showing a mendicant sleeping, his dog at his feet. In front of him is a fire and in his dream he sees a woman cooking at it, figures of three young women and two little girls rising behind and watching her; \$14,200, valued at \$10,000.

Fragonard's "Woman at the Fountain," a woman filling a dish at a fountain, her right hand against the wall behind it, her face turned to the front; \$6,500, valued at \$5,000.

Fragonard's "On the Road from Savone to Genes," showing a group of travellers held up by the falling of a tree across their path, the villagers observing their predicament and chatting with them while two men hew away at the obstruction—\$5,300.

Hoin's "Young Woman Arranging Flowers in a Vase"—\$4,840.

Huet's "The Return from Market"—two young women, one on a donkey; with a cow, a goat and sheep, two children and a dog pursuing the latter—\$5,820.

Moreau, the younger's portrait of Mme. Papillon de La Ferte—a front bust view,

te face turned three-quarters to left, slightly inclined, the eyes cast down. The powdered hair is combed back and high, with a tuft of roses and plumes, two large curls at the neck, one behind the other. The dress is décolleté—\$4,420.

Other prices were:

Moreau, the elder's, landscape, "The River," landscape, "The Park," both sold for \$10,200.

Robert's "The Fountain," \$6,240; "Colonade Monument," \$6,500.

Saint-Aubin's "Arrival of the King at St. Genevieve," \$6,040.

Watteau's "Study of a Woman Lying Down"—\$8,800; "Studies of Two Children"—\$14,200; "Study of a Child"—\$6,240; "The Savoyard and the Woodchuck"—\$8,020; "The Pilgrim"—\$5,000; "Studies of Three Women"—\$6,000; "Studies of Seven Heads"—\$6,400; "Figures of Fashion"—\$14,200, and "The Pleasure of the Country"—\$8,420.

La Tour's "Duke of l'Epinoi"—\$7,000; "Marshall of Belle-Isle"—\$22,000; "Marshall of Belle-Isle's Wife"—\$12,000; "Mme. Grimod"—\$9,200; "Marguerite Le Comte"—\$8,000; "Portrait of an Unknown"—\$19,000; "La Marquise de Rumilly"—\$21,000; "Portrait of a Dark Young Girl"—\$5,000; "Portrait of a Young Woman"—\$8,620, and "Portrait of d'Alembert"—\$5,160.

Perronneau's "Portrait of a Young Woman Holding a Bouquet"—\$15,400; "Jacques-Charles Dutilleul"—\$23,220, and "Abraham van Robais"—\$15,000.

Young Girl brought \$30,000. It is a bust, the body facing forward and the head turned three-quarters to the right and the eyes facing that way. A rose scarf is tied around her brown hair. She wears a gray décolleté dress tied under her breast with a ribbon of the same color. Her arms fall at her sides.

Chardin's "The Builder of Card Castles" brought \$38,000. It shows a boy in left profile seated at a gaming table covered with a green cloth. His brown curly hair falls from under his black three cornered hat. On the table are cards and chips and he is seen carefully constructing a house of cards. Fallen at the side is a king of spades and near by a joker.

Fragonard's portrait of Mme. Marie-Madeleine Riggieri went for \$30,400. It is a bust turned three quarters and with the face to the right, the neck slightly arched. Her brown hair is lightly powdered and combed back, with locks falling over the left shoulder. She wears a white bodice, décolleté to a point, and a drapery which falls over her left arm and is crumpled up under the right shoulder.

Clodion's terra cotta statuette of "Two Young Women Holding a Sphere," which varies only slightly from the same artist's statuette in stucco of "Two Young Women Holding a Dish of Fruits," sold for \$27,400. It shows a heavenly sphere garlanded with flowers, with the signs of the zodiac represented on the outside band. The two women wear close fitting shimmery tunics, their arms and their legs almost bare. They appear to be dancing. They stand on a pedestal of imitation blue marble, garlanded with flowers and festoons of ribbons. In the other statuette the sphere is replaced with a dish of fruit. This latter object sold for \$17,000.

Other sales were:

Clodion's statuette of "Innocence," \$26,100. The figure of a young woman clothed in a chemise held very high from the bottom to imprison two doves held against her breast. The doves are trying to escape and the young woman faces the left with a smile. It is of terra cotta.

Warin's bust of Cardinal Richelieu, \$26,040. A bronze bust showing the Cardinal in a cassock and ermine mantle. The collar is high and turned down to the shoulders. He wears the ribbon of the Holy Ghost, the cross having been removed. The bust is mounted on a pedestal of rose veined marble.

Fragonard's "The Beggar's Dream"—\$25,000. A rustic arbor in which is seen at the back a suspended kettle, the old white bearded beggar asleep at the left, his dog near him. At the right sits a young woman holding a child on her knee before the fire. She is making a gesture of silence to a young man standing behind her and who is supporting her with his left arm.

Sir Joshua Reynolds's "Omiah, Native of Hayti"—\$24,000. Bust of a young man, head bare, short curly hair, flat nose and full lips, turned three quarters and looking to the left, a cravat of white linen around the neck.

Fragonard's "The Power of Love," \$22,200. Young woman asleep on a couch, wearing a small lace bonnet tied with blue ribbon, her head turned to the left and lying on her right shoulder, the left arm lying over a pillow, the left leg extended and the right drawn up. At the left are two Loves, one of whom is lifting the drapery and the other observing the young woman intently. At the right another Love holds toward her a burning torch.

Robert's "The Park of St. Cloud," \$21,500. Discloses a broad terrace, the wall of the palace to the right, with a jetting fountain.

DUVEENS PAY \$90,000 FOR BUST BY HOUDON

Brothers. Outbid Seligmann.
Who. It Is Thought. Acted
for Miss Morgan.

TOTAL FOR DAY \$1,328,900

Portrait of Madame Grant Goes
for \$80,000 in Second Lot
of Doucet Works.

Special Cable Despatch to THE SUN.
PARIS, June 6.—The feature of the second day's sale of the art collection of Jacques Doucet was the disposal of the bust made by Jean-Antoine Houdon of his daughter Sabine when she was ten months old. It brought \$90,000, the highest price paid for any of the objects placed before the buyers. It was bought by Duveen Bros. in competition with Jacques Seligmann, who presumably was acting in behalf of Miss Morgan, who sat beside him.

The sale included sculptures and paintings of the eighteenth century. The total amount realized by the collector was \$1,328,900.

The Houdon bust, which attracted the attention of all buyers, was made during the winter of 1787, the first daughter of the sculptor having been born in the preceding March. It remained in the family of Sabine until seven or eight years ago, when it became a part of Doucet's collection. It is in marble and stands on a pedestal of deep blue marble. The head is that of a child with hair short and crisp. The shoulders and breast are bare and the head is turned slightly toward the right. It was inscribed by the sculptor and was first shown at the Salon of 1789 under the caption "Head of a Child at the Age of Ten Months, Small Scale."

Second place in the bidding went to the portrait of Madame Grant, afterward the Princess of Talleyrand, by Louise-Elizabeth Vigee-Le Brun. The lady is seated in an armchair of green velvet, her head three-quarters to the left and slightly thrown back, the eyes looking upward. The right arm is supported on a cushion of green velvet, the hand holding a sheet of music. A blue ribbon is tied in a bow in her blond hair, which is lightly powdered and falls in curls over her shoulders. She wears a gray décolleté gown caught with blue ribbons at the corsage. This picture brought \$80,000.

Chardin's painting, "The Soap Bubbles," came next with a selling price of \$60,100. The painting shows a young boy with brown hair running into curls leaning over a window sill and blowing a soap bubble from a pipe which he holds in his right hand. At his left, with head just appearing over the sill, is the face of a smaller boy, observing the operation of the elder with curiosity.

Clodion's terra cotta statuette, "The Rapture of The Kiss," sold for \$41,000. The figures are those of a satyr and a bacchante. He is seated on the stump of a tree, his flute lying by its side. Her tambourine and wand lie at her feet. She is sitting upon her right leg, her arms around his neck. The figures are mounted on a pedestal of granite, the cylindrical column resting on a base of moulded white marble, with plates of granite at the bottom.

Sir Thomas Lawrence's "Portrait of a

To the left a clump of trees, grove of trees in the background. People about the terrace.

Nattier's "Portrait of a Young Woman," \$20,000. Full faced portrait of a young woman, brown hair ornamented with pearls and falling in curls on her neck.

Berruer's bust of Philip Nericault-Des-touches, \$4,000.

Clodion's "Two Young Women Bearing a Dish of Fruit," another study of a subject already described, \$17,000; "The Pleasure of Wine," another study of a satyr and a bacchante, \$22,000; "Plan of a Monument to the Actor Larive," \$10,800.

Coustou's "The Rhone," \$10,000.

De la Rue's "Summer and Winter" (vases), \$18,820.

Houdon's bust of a Magistrate (marble), \$15,400; bust of Claudine Houdon (plaster), \$13,200.

Lemoine's bust of Robert of Beauveset (terre cotta), \$13,400; bust of Marshall Saxe (terre cotta), \$13,600.

Roland's bust of Denis-Sebastien le Roy (terre cotta), \$14,000.

Vasse's bust of a child (marble), \$15,020; bust of Joseph Laurent (French school terra cotta, attributed to Pajou), \$9,200.

"Child Playing With a Dove" (French school, terra cotta), \$11,200. Decorated vase (eighteenth century, "The Triumph of Galatea"), \$8,000.



BUST BY HOUDON FOR WHICH DUVEEN BROTHERS PAID \$90,000 AT THE SECOND DAY'S SALE OF THE DOUCET COLLECTION IN PARIS.

with on p. 260

DOUCET PORCELAINS

COMMAND \$286,754

Fair Sum Netted on Third Day
of Auction of Famous
Collection.

My. Sun. June 8 - '12
TWO VASES BRING \$20,000

Pair of Dogs in Enamelled
Bisque Sold for \$10,420—
Interesting Sales.

Special Cable Despatch to THE SUN.

PARIS, June 7.—The third day's sale of the art collection of Jacques Doucet consisted of porcelains and brought in all \$286,754. The best price for the day was paid by M. Pauline for a pair of grand Chinese vases of the Kang-hi period, standing thirty inches in height. For the pair he gave \$20,000. The vases have a setting of chased and gilded bronze of the period of the Regence. They have round bodies surmounted by high necks, which are enamelled in burnished blue. The surface of the vases is broken by reserves of flowers and pastoral scenes in blue cameo. Each vase has two large handles in the figure of curled leaves fastened to the neck.

A pair of Fô dogs in enamelled bisque of the Kang-hi period (1662-1723) went to Hamburger for \$10,420. One of the pair is accompanied by a little Fô dog, while the other holds a pierced ball in its paws. Both are parti-colored and seated on rectangular pedestals, which are encrusted with shells on an inlaid floral background. The figures are 18 inches high.

For a pair of statuettes of the soft pottery of Chantilly, the manufacture of which to imitate the porcelains of the Kien-lung period was started by Louis XV., were bought by M. Roux for \$8,600. The two figures stand 10 4-5 inches high and represent two Chinese sitting with globes of the world between their knees. The statuettes are mounted on chased and gilt bronze and they are dressed in flowered gowns and wear hats of leaves. The upper hemispheres of the globes are of gilded bronze, as are the hands of the mannikins.

A pair of candelabra standing forty inches and made of gilt lead and blue glass were sold to Hoentschel for \$8,600. Each is in the form of a vase of blue glass on a lead mount with handles shaped as goats' heads and joined by wreaths of grapevines. The branches of each of the candelabra are fashioned after stalks of lilies springing from the necks of the vases. They are of the period of Louis XVI.

Madame Doucet bought an oriental alabaster vase in chased and gilt bronze of the period of Louis XVI. The body is plain on a plaited neck. The mounting is composed of two handles shaped as satyrs' heads with a pearl border and a square base.

Two cups in ancient green marble mounted with chased and gilded bronze of the period of Louis XVI. went to M. Paulme for \$5,200. The cups, which is of green marble, is supported on a tripod of three gryphon's feet. The base of the cups is triangular and supports a marble plinth to which the other end of the gryphon's paws cling.

Paulme also bought for \$6,400 a pair of small vases of the same period cut from colorless crystal and mounted on chased and gilt bronze.

The bodies of the vases are cut into numerous faces and stand on a base ornamented with leaves, while the handles curl up from the bodies to the neck, and the bottoms of the handles trail off down to the bases, while between them are suspended clusters of grapes and leaves of the vine.

Other sales were:

Two vases of limpid seagreen China with mountings of chased and gilded bronze of the period of the Regence, with four sides and two small handles, \$10,500.

A censer of ancient limpid seagreen China of the period of Louis XV.; the censer has a lid and both the body of the censer and the lid are pierced with regular designs; the lid has a button designed after a bouquet of flowers and the body has two handles and the lid two small ones, \$5,400.

Two censers of the same materials and period as the above, showing a plain surface, with mountings of chased and gilded bronze in floral designs comprising a button at the top of the lid, collars around the rim and the bases, which are joined by curved handles, and bearing the mark of the crowned C, \$10,200.

Two small vases of ancient Chinese porcelain of the period of Yung-Tehing (1723-36) with mountings of gilt bronze of the finish of the reign of Louis XV.; the bodies of the vases are decorated on a background of pale green with scenes of a family in their garden, while the mountings are collarets, with two undulating handles and a base surrounded with a wreath of acanthus leaves; each of the vases holds a bouquet of porcelain flowers, \$6,820.

A covered censer of ancient limpid sea green Chinese porcelain, with Louis XVI. chased bronze gilt mountings, \$2,900.

Two high covered vases of soft French porcelain, decorated with chased and gilded bronze of the period of Louis XVI.; something like sea green chinaware, and having two girdles of enamelled brown on a pebblework base, with two grotesque handles; the cover has a button in the form of a berry, \$8,200.

Two vases of Sèvres with chased and gilded bronze mountings of the period of Louis XVI.; the vases have covers, and both the bodies and covers are of glazed blue marble, called Vincennes, are mounted as censers, with pierced necks in an interwoven design, while the handles are in the form of leaves and the pedestals have a wreath of foliage around them, \$11,600.

Spain Draws Our Artists

Increasing Number in Madrid to
Study Velasquez Collection
and Are Well Received.

A GREAT SCHOLAR

Madrid, June 7.—The number of American and other foreign artists and art students who come to Madrid to study the magnificent collection of Velasquez pictures in the Prado Museum continues to increase every year. The museum authorities give every assistance to artists who desire to copy the masterpieces of Spanish art, of which this gallery contains an unrivaled collection. Madrid possesses many advantages for the art student, material ones quite as much as artistic. For one thing, living is inexpensive, excellent board being obtainable for less than a dollar a day. Numbers of American artists, after a preliminary course of study at Paris, now make a practice of spending from three months to a year working in the Prado. Sargent found so much to be learned in that gallery that he remained over two years, and his studies there have left permanent influence on his style.

It has often been wondered why something has not been done to develop Madrid as a centre of art education. One or two European masters have gone so far as to consider the feasibility of opening a school here, but always they have been stopped short by an insuperable obstacle; the practical impossibility of obtaining models. Men models, it is true, can be found, but the dignity and pride of all Spanish women prevent them from posing.

It is said that the great painter Sorolla, requiring female figures in one of his pictures, was obliged to call upon his wife and daughters.

By the death of Senor Marcelino Menendez y Pelayo, director of the Madrid National Library, Spain loses one of the most distinguished scholars of the century. The almost exclusively national character of Senor Menendez's life work has, perhaps, prevented his name from becoming familiar to the public abroad, as would have been the case had his eminent abilities, great learning and untiring industry been exerted in some better known field of knowledge.

However this may be, Spain and Spanish literature have assuredly been the gainers, for only with whole-hearted devotion could he have done so much to restore among his countrymen a critical appreciation of the beauties and wealth of their native literature. To Spain, where he stood alone, the loss is for the time irreparable. There are, however, among his younger colleagues and pupils some who have studied his methods and who will, it is believed, worthily carry on his work.

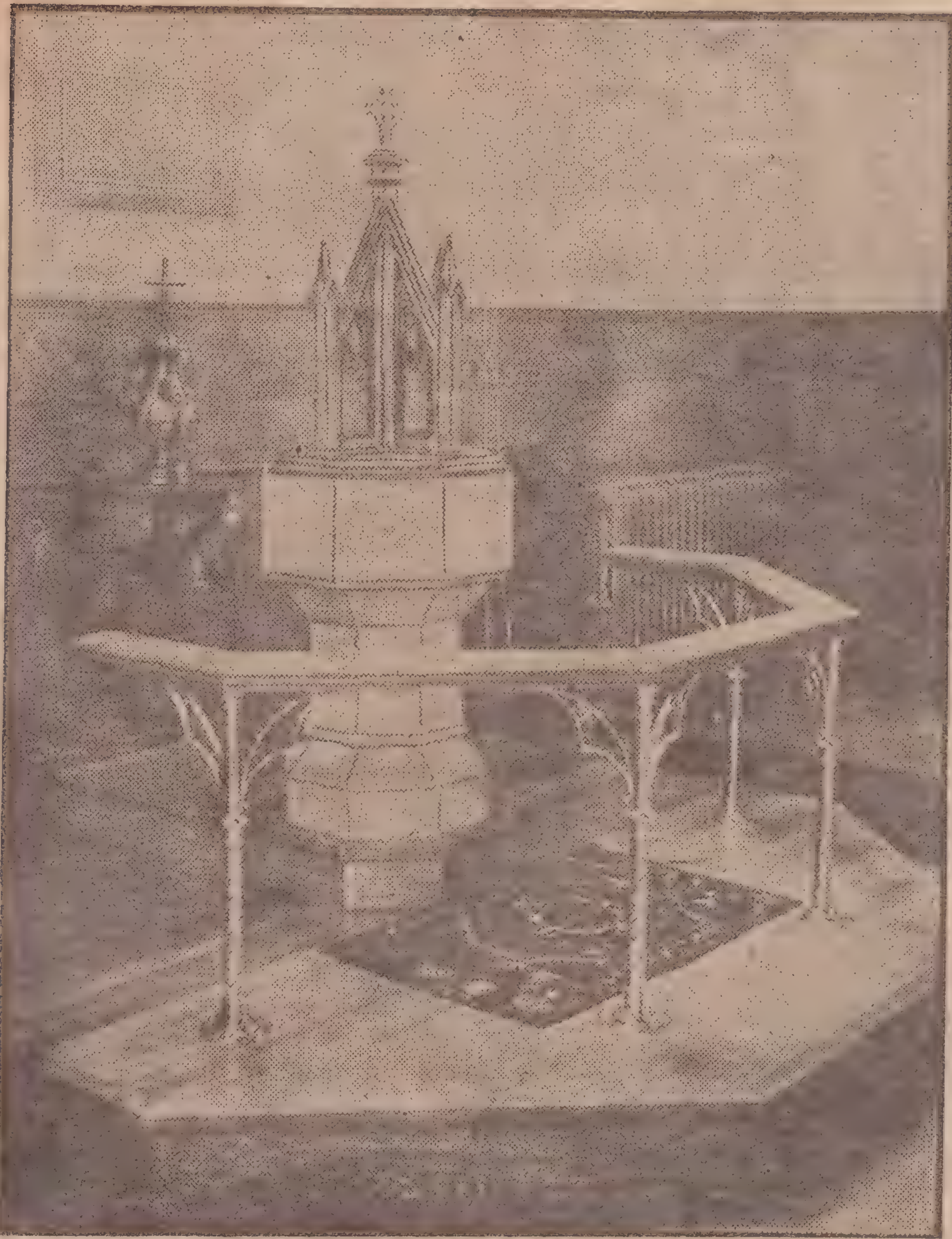
Born at Santander in 1856, Senor Menendez from his childhood showed exceptional literary ability. At 19 he was already an excellent classical scholar, and at 21 he was appointed professor of Spanish literature at the University of Madrid.

His candidates

Prime Minister, Senor Canalejas. In 1881, at the early age of 24, he was elected a member of the Spanish Academy and henceforward his career was one of unremitting literary activity. His most important works are "A History of Esthetics in Spain" and an "Anthology of Spanish Lyric Poets" in twelve volumes, each provided with a long critical introduction. He was also engaged upon the task of editing "Lopez de Vega," and several volumes of this stupendous work have already been published. Senor Menendez has left a valuable library of 40,000 volumes to the town of Santander.

THE SUNDAY CALL, NEWARK, N. J.

DEDICATION TO-DAY OF MEMORIAL BAPTISTRY



In St. Paul's Church at High and Market streets, at 10.45 this morning, the baptism recently constructed there in memory of the late Rev. Joseph H. Smith, will be dedicated by the Rev. Henry H. Hadley. It is in the north transept. The font stands on a semi-octagonal platform of oak and is partly encircled by an oak railing resting on brass supports decorated with Gothic tracery. The platform is backed by oak wainscoting carved in Gothic panels. A Maltese cross is chis-

eled on the front of the octagon-shaped font, which is of gray stone. The cover of the font is of oak and surmounted by a Celtic cross. A ledge against the wall supports the baptismal ewer. Above this is a large tablet framed in oak. The tablet bears the following inscription: "To the glory of God and in loving memory of Joseph Hicks Smith, priest, rector of this parish, 1857-1882. Born 1818—Died 1910. He took them up in His arms, put His hands upon them and blessed them."

SCANDINAVIAN ART EXHIBIT.

To Be Held by American-Scandinavian Society Next Winter.

Arrangements have been completed for an exhibition of modern Scandinavian art to be given next winter at the American Art Galleries in Twenty-third Street. The exhibition, which is for the purpose of cultivating closer relations between Scandinavian countries and the United States, will be under the auspices of the American-Scandinavian Society, and will consist in the main of pictures by such artists as Hammershoj, Viggo Johansen, Carl Larsson, Ring, Wilhelmsen, Zorn, Hesselborn, Krog, Gerhard Munthe, Werenskjold, and Eilif Peterson.

John A. Gade, president of the Society, has just returned from a two months' trip to Scandinavia, in company with the art critic, Christian Brinton.

"In the difficult matter of selecting the paintings," says the circular of the Society, "Mr. Gade had the aid of Director Karl Madsen of the National Gallery in Copenhagen, of the brothers of Karl and Thorstein Laurin in Stockholm, and Director Jens Thils of the National Gallery in Christiania. The Society is much indebted to these men for giving unstintingly of their influence and the valuable time to aid our project. Where the paintings desired belonged to private collectors, the owners have been equally generous in offering the loan of their treasures. The press in Scandinavia has been very cordial in its praise of this first great undertaking of the American-Scandinavian Society.

"Christian Brinton will remain for several months in Scandinavia to study the art of the three countries with a view to writing a catalogue that shall be not a mere enumeration of the works included in the exhibition, but a standard and richly illustrated work on modern Scandinavian art. Henrik Lund, the Norwegian portrait painter, will accompany the paintings to this country and act as monteur. V. Jastrau, in Copenhagen, and Percy Tottie, in Stockholm, will take charge of the shipment and collection of the paintings in their respective countries."

The exhibition will be held in New York from December 10 to 25, inclusive. It will then be taken to Buffalo, Toledo, Chicago, and Boston.

PART III

FINE WATER COLORS AT THE LIBRARY

The water color exhibition which will remain on view at the Free Public Library up to the first of June is representative of some of the best work of its kind by American artists of the present day. One wonders in viewing such a charming display, in which there is so much of variety to appeal to the different individual tastes, why the water color is not more in vogue. It is decorative and in its best expression is filled with a gentle and genial spirit which ought to give it always a welcome entree to the home. And it is very inexpensive as compared with a work of corresponding merit in oil. One may get a really first-class water color for a price that wouldn't buy anything worth looking at in the way of an oil painting.

The pictures at the library number slightly more than one hundred. They are selections from those shown at the twenty-second annual exhibition of the New York Water Color Club last fall, and have been on view in other cities before coming to Newark. One interesting feature is the very large number of artists represented as compared with the total number of the pictures. Under such conditions it is to be expected that the work will vary a great deal in merit, but it also varies in all those qualities which make up individuality, and this makes it especially instructive. No one artist combines all the good elements of style. And no two artists see the same subject in the same way.

Good Taste in Arrangement.

In framing and general arrangement there is evidence of excellent taste. As a rule, the artists have kept themselves well within the bounds of propriety in their selection of color effects, though here and there an attempt to do something smart, or to introduce a "popular" note tends to detract from the dignity and refined character of the exhibition as a whole.

Among the pictures of which special mention deserves to be made is one by a former Newark artist and graduate of Barringer High School, Hilda Belcher, "Vespers at St. Mark's." It shows an imposing interior. A priest stands with extended hand in a lofty pulpit above a congregation bowed in the reverential attitude of prayer. The color effects are rich, luminous and well in keeping with the dignity of the subject. The whole is full of sincere feeling and in the handling evidences a fine appreciation of the poetic possibilities.

One of the best known of the names on the list of exhibitors is that of Colin Campbell Cooper, who is represented by only one picture, "Church at St. Riquire, France." It shows the lower section of the front of a massive building. On a strip of green grass near the great arched doorway of the main entrance stands a single figure, a woman in the robes of a religious order, with picturesque head adornment. The imposing architecture of the building, with the decorative lines and carvings and chiseled figures on the wall, are set forth by suggestion in a way which fills the mind with a sense of strength and substantiality. The color scheme is held down to a low key, with nothing to divert the attention from the central effect of mass, proportion and dignified grace.

A work which attracts by its richness and variety in color and individuality in characterization is "The Visit," by Alice Schille. It shows two old women sitting together inspecting a piece of handiwork work in color, which one of them has on her lap. The subject is treated with simplicity and in a way that shows an intimate touch with human nature.

Western stage coaches lumbering along a lonesome road in the moonlight. The whole is in a prevailing blue, which adds much to its effectiveness. The moon is not shown in the picture, but is evidenced by its lights and its shadows. There are a few white stars in the sky. On the box of the coach are two men in the conventional costume of the Western stage driver. The idea of the "last trip" is suggested in their attitude, which is meditative and almost dejected. The horses show the effects of toil. In the other picture an Indian figure on horseback robed in a blanket looms large and impressively in the foreground. He is looking away to the yellow hills where the afterglow of the sunken sun lingers. The ornamental stripes on the blanket add to the general decorative effect.

Two fine examples of the strong effects that can be produced by the impressionistic style of handling are "Ponte Vecchio, Verona," and "Old First," by Albert Sonn. The former presents a scene that is sure to hold the observer. A group of women and children at the edge of the river are looking at the swirling water and the old bridge with its varied colorings and its quaint and picturesque architecture. The artist has not hesitated to introduce the commonplace in the shape of a quantity of clothes hung out to dry. They are in the foreground in the left of the picture and constitute an impressionistic touch that is rather daring, to say the least.

"The Chestnut Tree," by Hugo B. Froelich, is an excellent example of the synthetic method which has produced such unity and strength in results in the work of some of our later American artists. It shows a stretch of lush grass and in the middle ground a great tree, full of the pride and strength of healthy maturity. The breadth of treatment enables the mind to grasp at once, and adequately, the idea of lusty growth.

"In Brittany," by Angela O'Leary, shows a solitary figure walking to a shore. It is done in low tones, and is full of fine feeling.

Ambition Overleaping Itself.

"Sylvan Depths" and "The Crystal Ball," by Clara Weaver Parrish, are ambitious in coloring, and calculated to produce striking effects. These effects will be regarded by the conservative as cheap and tawdry.

"Old Wharves," by Bertha E. Perrie, is notable for modesty of treatment and consistent effects in line and color. "Haying Time," New Hampshire, also is inviting to the eye which seeks something reposeful.

In "Winter, Jersey City," by Martin Peterson, the artist has aimed at unity of effect and dramatic power; but his good intentions have gone somewhat awry. His snow has a good deal of the appearance of lather.

"Their Ain Fireside" and "Market Day at Morbihan" are examples of the impressionistic style, and also of inability to handle it so as to produce effects that are satisfying.

In "Morning at the Pacific," William Ritschel has undertaken a subject which is decidedly an ambitious one for water color. He has fallen a little short of accomplishing something very powerful.

"Alice in Wonderland," by B. J. Rosenmeyer, is pleasing with the exception of one jarring note. That is a screaming red, which has no business in the picture. How it came to be there is more than one can understand.

An Impressive Picture.

In "Her Final Port," by W. J. Alward, the artist has selected a subject which is full of poetic feeling and dramatic strength. His work is impressive in its

is a riot of color and action, as the subject naturally compels it to be. It has plenty of spirit. One can not get away from the truthfulness of it, though a subject with fewer discordant elements would carry with it less temptation to take liberties with what we might call the decorum of art. But it won't do to quarrel too much with this excellent picture, for there is certainly a strong argument in favor of painting things as they are, in spite of the fact that they are not exactly what an artist would have made them. The artist, according to this argument, does not necessarily assume responsibility for any inartistic features there may happen to be in his subject.

An Attractive French Scene.

Among the paintings which have proved to be the most attractive is "A Tenement Row, France," by Emma Lampert Cooper. It is bright and graceful, glowing with warmth in light and color. Red tile roofs and red flowers in window niches add a distinctive note to the striking and picturesque effect.

A still life and "Lilies," by Anna Fisher, show a fine sense of the poetic quality which the eye of the artist discovers in inanimate things and a subtle appreciation of the gentle persuasiveness of color harmonies.

Edward C. Volkert's "Return of the Herd" is an ambitious piece of work, with good action and pleasing effects in light and color. It shows cattle entering a large barn aglow with the yellow afternoon sunlight. In the foreground the artist touches a comic note. A mischievous calf is engaging the attention of a small flock of geese, who apparently have discovered his motive and don't take kindly to his interference with their affairs.

"John Ericsson's House, N. Y.," by Everett L. Warner, is an excellent piece of draughtsmanship and coloring. It shows a red brick structure with green blinds and an arched doorway of an architectural type familiar in the older residential sections of lower Manhattan. Mr. Warner has presented his subject in a way that measures up to the full possibilities of it. The picture is not one that would be likely to attract a great deal of attention, but in prudent and careful handling it measures up with the best in the whole display.

Two Striking Pictures.

Two of the most striking paintings in the exhibition are "Last Trip" and "Arizona Twilight," by Frank Tenney Johnson. Both are characterized by singleness of purpose and strong dramatic effect. "Last Trip" shows one of the

ation of the qualities that are needed to convey the powerful impression such a scene naturally creates.

"Yellow Dahlias," by Clariss L. Cooper, has pleasing color effects in yellow, green and rich brown.

"The Gold Fish," by Charles C. Curran, is the kind of a picture which attracts attention, usually more than it deserves. It is meant to be pleasing, but the poses are stiff, and the whole thing is rather unsympathetic.

"Fall Time," by W. C. Emerson, is the meant to be pleasing, and is pleasing. It is full of the rich reds of autumnal foliage.

"Maison Verre" is a very satisfying piece of work by Eunice F. Faulkner. A large expanse of white walls sets off the red and pink of potted flowers and the green of shrubbery. The drawing and coloring are both excellent.

Marshall Fry's "Afternoon in the Garden" is large and decorative. Its colorings are mellow and pleasing.

"The Love Bird," by Mary Therese, has a studio flavor that detracts from its naturalness. The figure is posy.

In "The Call" and "Alone" John E. Hutchins has striven after wierd effects, not without exaggeration. The magnitude of the solitary bird he introduces in the latter painting is beyond all power of comprehension.

A Wedding Scene.

There is good action in "The Wedding Procession," by Corwin Knapp Linson, and a general decorative effect that is not without its charm, but one feels there is something wanting in the way of ex-

NATIONAL PARK PHOTOS TO BE DISPLAYED HERE

The Free Public Library will have on exhibition from September 16 to October 5 eighty photographs of the Yellowstone and other national parks. These pictures are sent out by the government from the Department of the Interior to those institutions that give public exhibitions free of charge. The photographs are some of them hand-colored, and show the trees, falls, lakes, geysers and other natural wonders of these parks.

Mammoth hot springs, Old Faithful geyser, great falls of the Yellowstone River, new Grand Canyon hotel, Grizzly Giant, Lake McDonald and the Sentinel are some of the pictures shown. These parks are all situated in the West, ranging from California to the Canadian border, the first to be reserved by an act of Congress, being the Yellowstone, in 1872, and the last, Glacier Park, in 1910.

The exhibit will be held on the third floor of the library.

EXHIBIT OF AMERICAN BRONZES

Sund Call - April 13 - 1913

A collection of one hundred and thirty-one bronzes by American sculptors is now on exhibition at the Free Public Library under the auspices of the Newark Museum. They were collected by the National Sculptor Society, largely through the efforts of Jonathan Scott Hartley. Two residents of New Jersey are among the exhibitors. They are F. G. R. Roth, of Englewood, who exhibits four bronzes, "The Tramp," "A Doubtful Footing," "Drinking Rhino" and "The Challenge," and Caroline P. Ball, of Westfield, who shows two bronzes, "Bashful Boy" and "Sylvan Dance." The collection naturally includes a number of prominent sculptors, a few names being Victor D. Brenner, Daniel C. French, Bela L. Pratt and J. Scott Hartley. This exhibition continues open for the rest of this month at the following hours: weekdays, 12 noon to 6:30 P. M.; 7:30 to 9:30 P. M., and on Sundays 2 to 6 P. M. and 7:30 to 9 P. M.

pression. The painter either lacks sympathy with his subject or is incapable of depicting the emotions which should form the central motive for a picture of this kind.

Four pictures by Frank C. Matthewson contain much that is attractive and admirable, but in some of them he shows a lack of good taste in color selection. "White Church," for instance, would be better without the red parasol.

Little landscapes by Fred Wagner, foreign pictures by Sallie B. Tannehill, and three charming examples of the work of Alice Preble Tucker de Haas contribute to the interest and merit of the exhibition.

These are random comments. There is not space here to mention all of the interesting pictures. Some of those which have not been alluded to are probably more worthy of comment than some of those which have been included here. The purpose of this article is to aid in directing public attention to a collection of works of art which are well worthy of careful study.

TABLET FOR CAMP FRELINGHUYSEN

Bronze Memorial to Be Unveiled
on Wednesday by Barringer
High School Students.

THE PROGRAM OF EXERCISES

"To commemorate the patriotism of the men of New Jersey who marched from that place (Camp Frelinghuysen) to perform faithfully and gloriously their part in the Civil War, students of the Barringer High School are to unveil at 1 o'clock next Wednesday, a bronze tablet set on a granite stone that has been erected near the bandstand in the southern section of Branch Brook Park, about opposite the school.

Setting up a tablet to indicate the site of Camp Frelinghuysen is another step in the tentative plan inaugurated by the Newark Schoolmen's Club to mark historical sites in this city. In fact, the proposal to keep in the minds of the citizens that there was a camp within the city limits where volunteers for the Civil War were trained before leaving for the front, was the indirect result of the exercises held at the school at the first "Newark Day" celebration in 1910, on the Monday preceding election day. At the unveiling of the tablet to John Catlin, Newark's first school teacher, on the Scheuer building, at Broad and Canal streets, last "Newark Day," some of the students of the Barringer High School were so impressed while attending these exercises that they announced their intention to raise funds for a tablet, and the one to be unveiled next Wednesday will be the result.

An appropriate program has been prepared for the occasion. Former Governor Franklin Murphy has been invited to be the principal speaker. He was a member of the Thirteenth regiment, New Jersey Volunteers, and with his regimental companions of those days of '62 was stationed at Camp Frelinghuysen before starting for the front. Owing to previous engagements, Governor Murphy has not been able to accept the invitation unconditionally, but he has promised to be present if it is possible.

Several of the pupils in the High School will take part. J. Henry Huntington, 3d, will deliver a historical sketch about Camp Frelinghuysen, which was named for Frederick T. Frelinghuysen, Secretary of State in President Lincoln's Cabinet, and previous to that Attorney General of New Jersey, as well as a State Senator at Washington for a while. Miss Rebekah Hoffman, also of the Barringer High School, will give a historical sketch of the regiments that were encamped on the ground to be commemorated by the tablet. "Lincoln and His Army," by Ida Tarbell, will be recited by Miss Mildred Gilbert. A declamation entitled "The Soldier Boy" will be given by Henry Underwood. Personal reminiscences of life at the camp will be told by James O. Smith, who was a member of the Thirteenth New Jersey, the first regiment to be encamped there. Personal reminiscences of the war will be told by Frank O. Cole, of Jersey City, one time adjutant general of the National Encampment, G. A. R. The pupils of the Barringer High School will render appropriate musical selections.

The tablet is of bronze and was made by the Gorham Company, of Portland, Me. The correspondence and the tablet is in the hands of the principal of Barringer High School. It has been pretty definitely decided that the local history of the city will be the basis of the tablet.

huysen is now that section of the city bounded by Sixth avenue, Roseville avenue, the Morris canal and Park avenue. Owing to the decision that there was no place within this area quite suitable for erecting the tablet, it has been placed in Branch Brook Park, in a section not far from the site of the camp. Mr. Stearns has sent invitations to all of the Grand Army posts in the city to attend the exercises.

The tablet is 24x36 inches and reads as follows:

"In 1862 was organized Camp Frelinghuysen to serve as a rendezvous and drill ground for volunteer regiments of the State. It lay within the tract bounded by the Morris canal, Orange street, Roseville and Bloomfield avenues. To commemorate the patriotism of the men of New Jersey who marched from that place to perform faithfully and gloriously their part in the Civil War this tablet was erected May 30, 1912, by the students of the Barringer High School. Regiments encamped here and date of muster: Thirteenth, August 25, 1862; Twenty-sixth, September 18, 1862; Twenty-seventh, September 19, 1862; Thirty-third, September 5, 1863; Thirty-seventh, June 23, 1864; Thirty-ninth, October 11, 1864. Men from these regiments lie buried on every important battlefield from Antietam to Appomattox."

The tablet is simple in design, the decorations being representations of acorns and oak leaves.

NEW LIBRARY BUILDINGS

Call 9/25/10

City May Erect Quarters for Branches.

Six branches of the Newark Free Public Library have been established in different parts of the city in the last half-dozen years. All are located in leased quarters, and some have not the space and the facilities they should have. Yet all are flourishing. It would appear that there is a need of improved conditions, so that their normal and healthful growth may not be cramped and stunted, but fostered and enlarged.

One way by which this end might be accomplished would be for the city to provide buildings of its own, big enough to accommodate the needs of the respective branches and better equipped than any leased rooms or buildings could possibly be. It would not be necessary to put up new structures for each of the six at the start. One or two might be sufficient to get the plan properly in operation. The others would follow as the various sections of the city came to maturity and thus made possible the selection of the best permanent locations.

Suggestions along these lines have been made by members of the Board of Trustees of the Newark Free Public Library at recent board meetings and have been received with favor. In fact, it may be said that the board is practically unanimous in its belief that such an improvement would be a good investment for the city, as well as an important aid in carrying out the plan of work that has been consistently pursued through the medium of the branch libraries.

The project has also been received with favor in the Mayor's office, where it has been discussed informally with representatives of the library. No official steps have been taken, but the plans are beginning to crystallize, and it is likely the near future will bring forth something in the line of definite action.

Andrew Carnegie's donations in the form of libraries to various cities are well known. Probably Newark might get a slice if it wanted to. But the sentiment among the library trustees and the city officials who have expressed an opinion on the subject doesn't favor such a plan. There is a feeling that in the long run the city would be better off to build its own branch libraries, for thus it would take the more pride in them, and to the world they would stand as so many monuments of local enterprise. What one does himself means more to him than what is done for him by somebody else. This is just as true of a city as of an individual.

The Most Popular Libraries.

It is even declared by persons who are familiar with the conditions that, generally speaking, the gift libraries in different cities throughout the country are not so popular as those the citizens have paid for themselves. There seems to be something a little chilly and distant about the pretentious architecture, as would naturally be the case with a stranger, and something fraternal and neighborly about the "home made" libraries, carefully and economically constructed to meet local conditions.

But this is municipal psychology, a science not yet clearly charted up to date, and therefore somewhat dangerous to dabble in. The fact remains that, with all deference to the Scotch philanthropist, Newark doesn't need any outside money for any such purpose as building branch libraries, and therefore for this reason alone ought not to ask for any, however easy it might be to get it.

The demands of every one of the six branch libraries are constantly increasing. As time goes on, more ample facilities are required. Therefore the cost of rental is also increasing, and is pretty sure at some time or other not far away to get up to a figure that will be approximately as much as the interest would be on the money that would be necessary to erect new buildings. It is the old story of paying rent or putting up your own home. In the ordinary course of affairs you are willing that the investment on the home should mean a heavier burden than the rental charges, for you would rather have the home comforts

and the feeling of secure possession than the best you could get under a lease, subject as you are to the whim of the landlord. Here, again, the city is like the individual. But the city isn't always as sharp as the individual in discerning and following out the lines of its own best interests. If it were, we might have half a dozen branch library buildings of our own right now.

But under the conditions that exist the impression is that it would be better to go slow and feel the way, step by step, so as not to make the mistake of selecting locations that might turn out, in after years, to have been ill chosen. One suggestion that has been well received is that the city buy a square in the Ironbound district and fit it up as a park, locating in it a building to be used for a branch library on the first floor and on the second for a meeting place for clubs and various organizations of the neighborhood.

Expense Not Very Great.

It is estimated that \$75,000 would pay for land and building. At this figure the land would be the more expensive, in all probability. A structure costing, say \$30,000, could be built in such a way that it could be added to at any time. By this system of allowing for expansion one building here, as elsewhere, would be ample to meet the requirements of a district for many, many years to come.

One of the accompanying cuts shows how pretty a library building may look in a park. Certainly an improvement of this kind would be appreciated nowhere in the city more than in the congested "down neck" section. The branch library now located in that district is at 245 Ferry street, close to Hamburg place. Just where the new building would go it would be impossible now to say. That would have to be a subject of very careful deliberation.

It would be no mistake to build another building at the same time somewhere near the present "Hill" branch, which is at 245 Springfield avenue, just above Belmont avenue. That, too, is in a thickly populated district where a very large percentage of the population is of foreign birth or extraction. In such neighborhoods as this every facility should be provided so that the library as a popular educator may accomplish the most effective results it is capable of accomplishing. The present quarters are long and narrow and scarcely more than one-third of the size required. The lighting is, not what it ought to be. It is a busy place as it is, but it would attract many more visitors if a proper amount of room could be provided.

The Springfield avenue branch is known as No. 4, and the "down neck" branch as No. 5. To furnish these two with new buildings might be enough for a starter, although the time may be ripe for the selection of a permanent site in the Roseville section. The branch located there now, No. 3, is at 429 Seventh avenue, near Ninth street. In time something handsome will have to be done for the Clinton Hill section, which is now supplied from Branch No. 6, at 502 Clinton avenue. This territory is building up rapidly, and it might be difficult at the present time to choose a site that would be in just the right place ten years from now.

Branch No. 2, at Clark and Ogden streets, is near the Newark mills of the Clark Thread Company, and is in quarters provided by the company. The oldest branch is No. 1, which was opened in Academy street. Then it moved to a basement at Broad and Bank streets, later coming to Mechanic street east of Broad. Expanding all the time, it soon found the Mechanic street quarters too cramped and moved to its present location, at 14 Clinton street, for which it pays \$2,500 a year.

Where Land Is Expensive.

Ownership of land in the central business section of Newark is such a rare and expensive luxury that Branch No. 1 can scarcely hope for a building of its own. It might, however, be provided with special accommodations in some large new building of the future. This now appears to be the most likely solution of the problem of location.

Branch No. 1, with its library and bureau of general information, is rapidly becoming an important factor in the thronging, bustling centre in which it is placed, and it should be provided with every facility it needs to insure its symmetrical and proper development. A glimpse of its activities was given in an article published in these columns two weeks ago.

Branch No. 1 was established in October, 1904; No. 2 in May, 1905; No. 3 in April, 1907; No. 4 and No. 5 in November,

1907, and No. 6 in October, 1908. According to the latest figures, Branch No. 1 is loaning books at the rate of approximately 100,000 a year; No. 2 loans about 12,000 a year; No. 3 65,000; No. 4 90,000; No. 5 50,000; No. 6 50,000. It is worthy of note that the combined circulation at the branches is greater than the total at the main library in Washington street, which loans about 350,000 books a year. In addition, there is the circulation through the deposit stations, which brings up the grand total to about 900,000.

There is practically no other city in the country which has established such an extended system of branch libraries by renting rooms. Elsewhere, as a rule, the only branches are in buildings erected at the expense of Mr. Carnegie or with his assistance. Such is the big chain of branch libraries in Greater New York.

Newark has reason to be proud of her single effort thus far in the line of library construction. The building has now been occupied for nine and one-half years and has not only given complete satisfaction in use, but has shown that it is ample in all its facilities to meet requirements for a practically unlimited period in the future. The cost of the building alone was about \$315,000. Certain other cities have costlier structures which, if more ornate or more pretentious, are not more beautiful, and do not serve so well the purpose for which they were intended. In the heart of the city the cost of land was practically prohibitive, and so the building stands at some distance—about three-fifths of a mile—from the trolley and business centre. This necessitated a branch in the central district, and the success of this branch suggested the advantage to the public of other branches in different parts of the city.

Styles of Construction.

The style of construction of the main library is such that as different portions of the building not hitherto used are required for one purpose or other they can readily be adapted to those purposes. It is probable that when the buildings for the branches are erected they will be designed with the same idea in view, so that they may serve for the future as well as for the present. One feature of the plan is to leave the unused portions open, so that large rooms may be had if desired, or partitions may be put in.

It is probable two-story buildings will be preferred to the very common type of one-story and basement. The heavy, monumental classic style is not in favor with those who have learned to appreciate the ample facilities for light and air afforded by the present library building and its roomy and well-arranged interior. Basements are apt to be damp and dark. A simple and refined style of architecture is often more pleasing and effective in the long run than something more ornate and expensive. Several cities which have accepted money from Carnegie for branch libraries have put up more costly buildings than were necessary, often sacrificing convenience and all-around utility to architectural effect.

The city of Cleveland built branch libraries at prices ranging from \$33,000 to \$50,000, all given by Mr. Carnegie. Pittsburg put up a small building for \$125,000. Washington has a Carnegie library which cost \$350,000 and is not so good as the Newark library, for practical purposes. Neither is the famous Boston library, which is much larger than Newark's; nor Milwaukee's, erected at a much greater cost than the one here.

Speaking of city libraries, one can not omit mention of New York's, now the greatest and most imposing in the world, and Pittsburg's big Carnegie Institute, which houses not only a library, but a science museum, an art museum and a music hall. St. Louis has a Carnegie building costing several millions.

Newark can not hope to rival these

VARIOUS TYPES OF SMALL LIBRARIES.



AMSTERDAM, NEW YORK.

ONE HUNDRED AND TWENTY FIFTH STREET



MARGARET CARNEGIE LIBRARY, MILLS COLLEGE CALIFORNIA.



BEDFORD BRANCH, BROOKLYN PUBLIC LIBRARY.



EAST ORANGE, N.J.

... magnificent buildings, but for general system of handling the business of a free public library she has kept all abreast of the most enterprising of our American municipalities. It is costing more and more as time goes on, but the results in service are greater in proportion than the increase in outlay. The next important step in improvement appears to be to equip the branch libraries with better facilities, in the shape of buildings of their own.

9/22/22 BEAUTIFUL PICTURES OF THE NATIONAL PARKS AT THE FREE

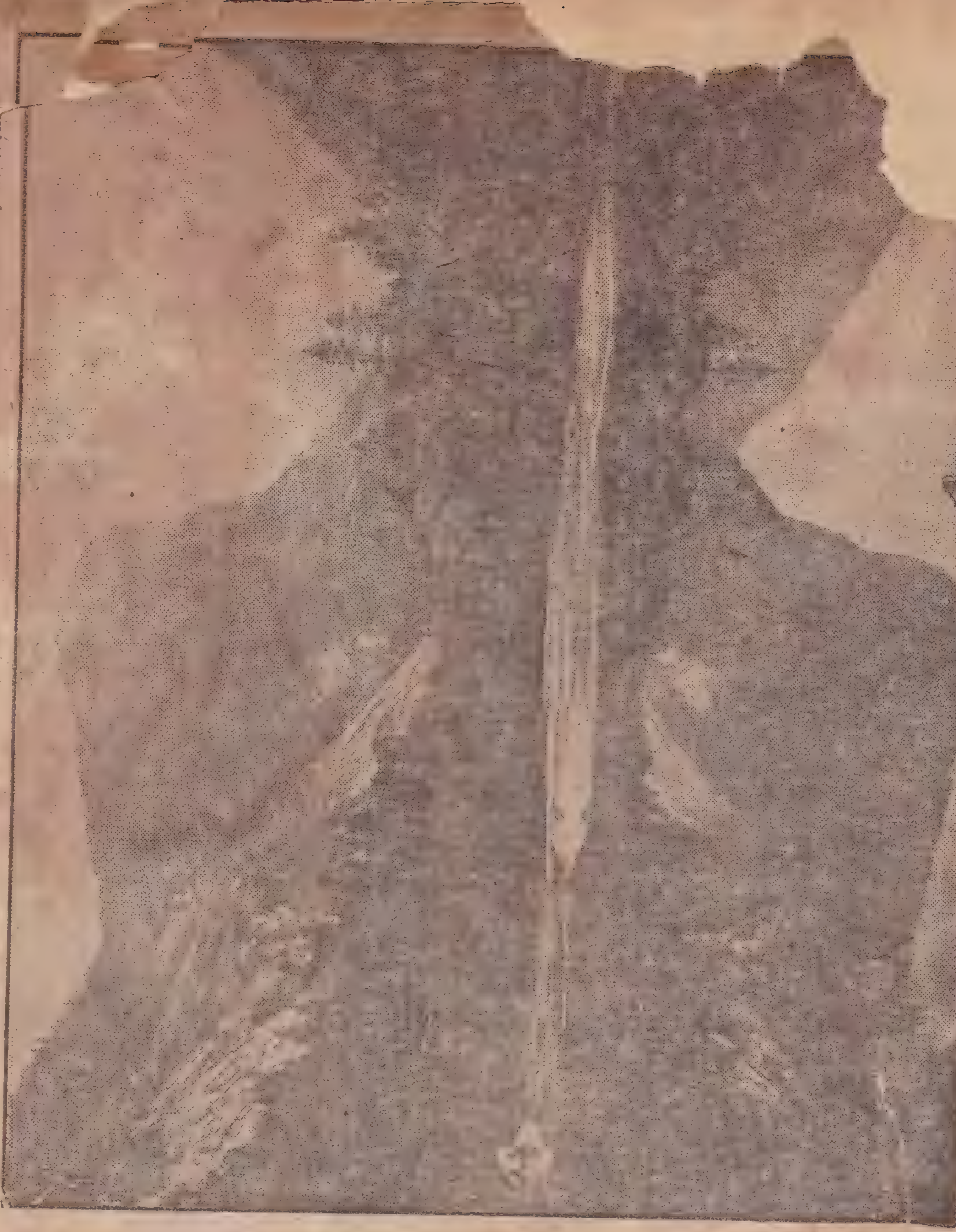


Sentinel Rock stands out boldly in Hetch Hetchy Valley.

The opening of the fall season of exhibitions at the Free Public Library includes a number of photographs of the national parks in the United States. People who believe in the slogan "See your own country first" will be interested in these views, as will also many persons who have traveled in the sections illus-

trated by the pictures. The two parks that are well illustrated are the Yellowstone National Park, in northwestern Wyoming, and the Yosemite National Park, in California. There are eighty-one pictures in all and they are hanging in a room on the third floor. The collection is sent out by the Department of

the Interior, but some of the pictures are lent by railroads which go to the parks. This collection of photographs will be on exhibition until October 15. When it is to be sent to the American Museum of Natural History in New York city. Previously to coming to Newark it was exhibited in the library at Wells, N. Y.



This lake is Nature's mirror, or Mirror Lake in the Yosemite.

REE PUBLIC LIBRARY



El Capitan, chief of the valley, three-hundred and thirty feet high.



Ptolemy Alexander.

we and have our
s certain of your
offspring." "
regularly in our
Paul exactly in
is at the library.
a countryman of
flourishing some
as devoted to as-
rests on two as-
were so cele-
d that the poet's
as the sun and
he is forgotten

except in the words read in our churches.
We can thus have a deeper interest in
the devout astronomer-poet and we under-
stand the significance of his heavenward
gaze.
The good-looking Ptolemy Alexander,
although a pharaoh of Egypt, has a story
less interesting than those of the others.
He was the idolized son of his mother,
Cleopatra, Queen of Egypt—not the fa-
mous Cleopatra, but a predecessor. She
deprived an older son and the rightful
heir of the throne to establish her fa-
vorite child in the royal dignity. But
after a few years the people of Alexan-
dria deposed him and replaced his brother.

Aratus.



The other bronzes have been before
now seen in the library. They include
the bust of Homer and the noble head of
the so-called Venus, of Melos, although
it has never been settled whether the fig-
ure is a Venus or not. The Milo is con-
sidered the highest expression in sculp-
ture of womanly beauty and dignity. Two
other doubtful heads are those of the so-
called Sappho and the Amazon. The
originals of both are older than 79 A. D.,
as they were discovered at Herculaneum,
which was destroyed, together with Pom-
peii, by the eruption of Vesuvius in that

(Continued on Page Seven.)

of the Labyrinth, the marble bust
belonging to the Museum of Bologna. The
original statue was the work of the
sculptor, Phidias, at Athens, about B. C.
500.

The Doryphorus (spearbearer) is a copy
of another of the heads from Hercu-
laneum that dates from before A. D. 79.
But the bronze herm from Herculaneum
is itself only a copy from the original
statue by Polycleitus, B. C. 480-400. It was
copied by Apollonios, son of Archias, the
Athenian, in the time of Augustus. The
full sized statue was intended by Poly-
cleitus to be the finest expression of the
right proportion of a manly human figure
and remained for centuries as the model
and standard. The full length statue rep-
resents a young man bearing a spear.
Spearbearers (Doryphoroi) formed the
bodyguard of kings, so the word dory-
phoroi itself came to mean an escort or
bodyguard.

Two of these busts—the Amazon and
the Doryphorus are known as herms.
A herm, or hermes, was a head erected
on a four-sided pillar. Originally heads
of the god Hermes (Mercury), were
placed at cross roads and later any bust
set in this way on pillars was also des-
ignated a hermes or herm. These herms
have lateral projections on which people
hung floral wreaths and garlands, es-
pecially on the occasion of a festival.

The Framed Photographs.

Of the framed photographs that are to
adorn the corridor, three represent an-
cient classical subjects and three objects
of the Italian Renaissance period.

This entire collection reminds us that
one of the advantages of the influence of
old time classical models is to widen our
horizon. "Whatever," says Dr. Samuel
Johnson, "makes the past, the distant or
the future predominate over the present
advances us in the dignity of thinking
beings." That is it enlarges our view
point and saves us from the crudity and
narrow mindedness found in those who
have never lifted their eyes beyond their
own limited environment. All the near
and all the far should be brought to-
gether to make our views well balanced.
Besides this certain epochs of national
history are what we call classic. In them
the nation has best expressed what was
in it. Such epochs are like high peaks
to which most nations slowly climb, and
from which they slowly descend. The
widely separated classic epochs of differ-
ent ages rise like lofty peaks separated
by long distances of lowland from which
the mountain summits can often only be
saluted from afar. Much of the attention
to art to-day has only a weak interest.
It is taken up sometimes as a duty, some-
times because it is urged as a duty, but
there is not the national passion for it
found in the classic epochs of southern
lands. Our passion shows itself rather in
business and the ball game.

black and white, at modern Northern
Italy. The stone is the stele, or grave-
stone, of Hegeso from ancient Athens.
The stele (accent on the first syllable,
plural stelai) contained no skull and
crossbones, no gloomy memento of any
kind. It generally bore a picture of the
deceased person shown in some human,
tender attitude. In the one shown at the
library the beloved "Hegeso, daughter
of Proxenos," as she is described in the
Greek inscription, is shown seated, taking
out by turns necklaces and jewels from a
jewel casket handed her by a servant. In
such way Proxenos has loved to picture
his daughter. Greek sculpture was col-
ored, and the flesh tints, the rich tones of
garments and other things depicted made
a bright picture over the grave.

The stele is thus not a lamentation in
stone, but a memorial of the dead, recall-
ing rather the joy of life. The marble
gravestone of Hegeso is one of the most
beautiful works of Greek sculpture and
dates from the time of the school of the
great sculptors Praxiteles, Scopas and
Lysippus, 380-323 B. C.

Other sepulchral stelai show in one case
the deceased mother seated and taking to
her arms the baby brought her by a
nurse. Still another shows a deceased
wife seated and giving a parting hand
shake and farewell to husband and others
of the family. But no anguish is pictured
in the scenes, only a noble dignity. The
anguish was expressed in the funeral
dirges sung, but to perpetuate it forever
in stone would have violated the Greek
sense of decorum.

A gravestone of this kind to-day
would be looked on as a novelty. And yet
the custom dates back more than 2,000
years. Christian inscriptions in the cata-
combs bear a still fuller note of joy, of
hope and tenderness. The thunder of the
Alleluias at the funeral of Fabiola shook
the gilded roofs of the churches in Rome.
And in the Greek Church in Newark to-
day in the service of entombing the dead
Christ on Good Friday the tier is piled
high with choicest flowers.

Another illustration of the Greek sculp-
ture treatment of the subject of death
is in the marble relief with the three fig-
ures representing Orpheus, Eurydice and
Hermes (Mercury).

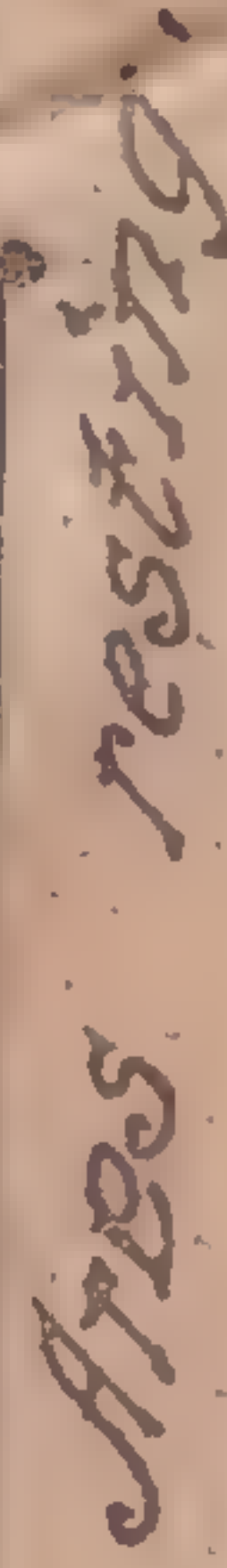
The Ares (Mars) resting shows an ad-
mirably treated but more conventional
subject. An era of peace has caused the
god of war to rest, and during that time
the shield is laid aside and happy child-
hood plays unchecked.

The three renaissance subjects consist
of the David by Michelangelo, the St.
George by Donatello, and an equestrian
statue of a Venetian general by Ver-
occhio.

Of the bronze busts those of Homer and
the Venus of Melos were given by Dr.
J. Ackerman Coles. The Sappho, Amazon
and Doryphoros were presented by a
friend of the Library in 1905.



and the bronzes are copies from the An. Of the six photographs three antiquities classical subjects, the re- are of reproducing Italian Renaissance manner. Three bronze busts just statuar



Perhaps sculpture will never appeal to the American or Angle-Saxon as it does to the peoples of southern Europe, who have a natural passion for the plastic arts and an intensity of enjoyment in them that is not generally understood by northern peoples, especially those of English-speaking stock. The almost dominating interest that the old Greeks and the later Italians put into art the Americans have in money-making and in business.

The New Bronzes.

But looking below the surface those of northern ancestry will also find much interest even if they are not carried away by every detail of exquisiteness of conception and execution. Thus in the bust of Caesar they will find interest in looking upon a bust which, together with the statue in the Capitol at Rome, is described by the noted Italian archæologist, Visconti, as one of the two authentic portraits of Julius Cæsar. Of original



The bust of Aratus is perhaps the plainest of the three and his name will generally be the least known. There is, of course, character and strength in the face, but who is this plain looking man with the face turned aside and with the upward glance of the eyes? He is better known to us than we imagine, for Aratus is one of the few heathen writers quoted by the Apostle Paul (Acts xvii., 28) when speaking to the Athenians on Mars' hill.

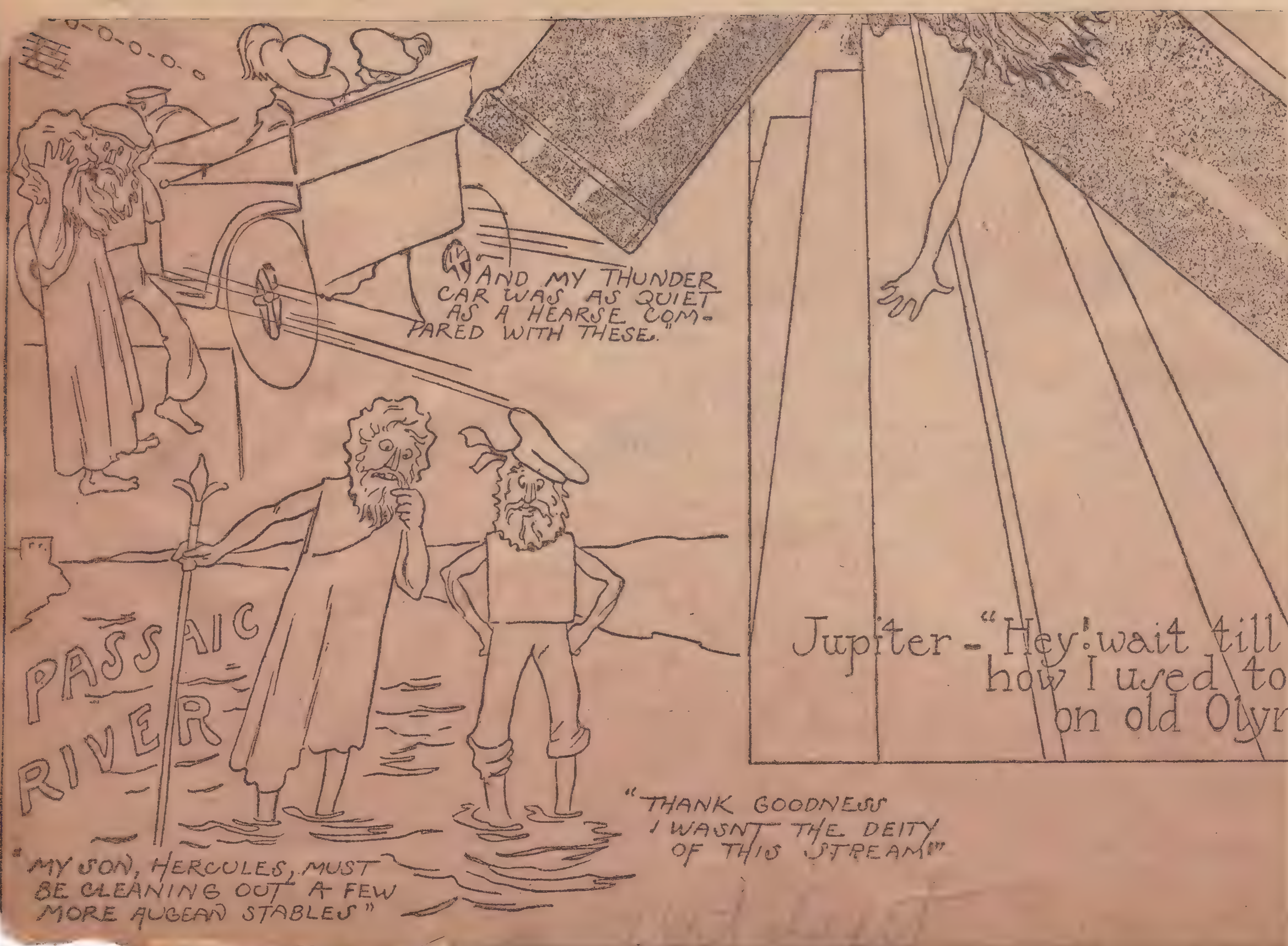
For we are also His churches, and this saying, read in the Greek words of the apostle, although 300 years before, Herodotus and Xenophon. The famous Ovid declared that he could last as long as the world endure. Yet 10 days ago

BRONZE BUSTS OF JUPITER AND A SEA DEITY



LEAVE LIBRARY LAWN FOR A NIGHT OFF





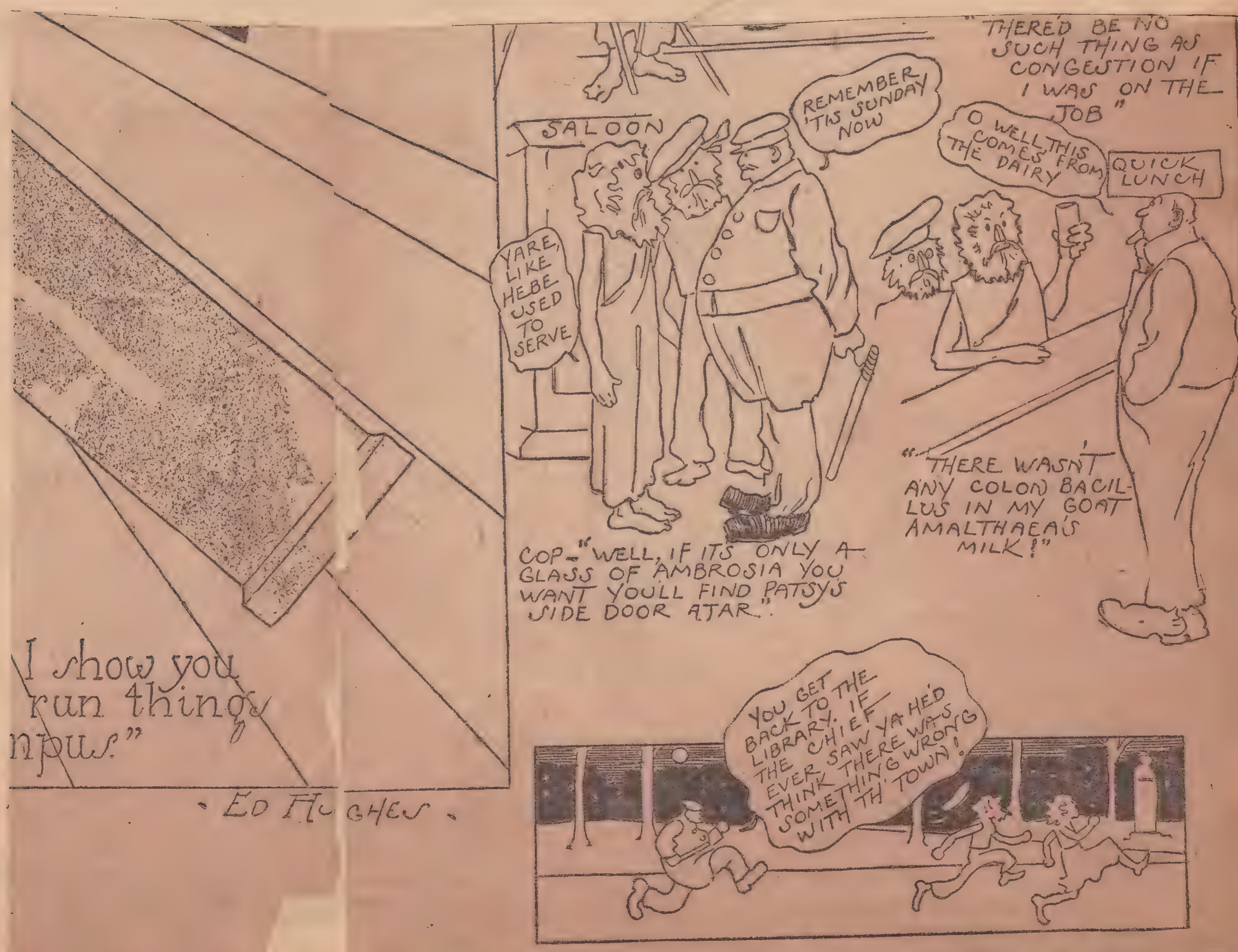
AND MY THUNDER CAR WAS AS QUIET AS A HEARSE COMPARED WITH THESE.

PASSAIC RIVER

"MY SON, HERCULES, MUST BE CLEANING OUT A FEW MORE AUGEAN STABLES"

"THANK GOODNESS I WASN'T THE DEITY OF THIS STREAM"

Jupiter - "Hey! wait till how I used to on old Olyr"



"THERED BE NO SUCH THING AS CONGESTION IF I WAS ON THE JOB"

REMEMBER 'TIS SUNDAY NOW

O WELL THIS COMES FROM THE DAIRY

QUICK LUNCH

YARE, LIKE HEBE USED TO SERVE

SALOON

"THERE WASNT ANY COLON BACILLUS IN MY GOAT AMALTHAEA'S MILK!"

COP - "WELL, IF ITS ONLY A GLASS OF AMBROSIA YOU WANT YOU'LL FIND PATSY'S SIDE DOOR ATAR."

YOU GET BACK TO THE LIBRARY. IF THE CHIEF EVER SAW YA HED THINK THERE WAS SOMETHING WRONG WITH TH' TOWN!

I show you run things npuw."

ED HUGHES

278

william pg 279

five acres, and can house 250 people.

On the west wall blue prints and photos loaned by the Common Council, show market conditions together with the plans for the new market building on Commerce street, designed by Hooper & Co.

The northeast room contains various exhibits. The Shade Tree Commission contributes maps illustrating the growth and character of the street tree planting carried out by the commission since 1904. One map records the fact that the commission looks after twenty-two city parks in Newark and eighteen park strips.

The Bureau of Associated Charities shows exhibits illustrating what it is doing in the way of reducing poverty and assisting distress. One table points out that in the year covered by the report, 2,585 persons have applied for aid, 1,453 of them being new cases. Of these, 522 were given emergency relief. In 520 cases, need was relieved by work secured. There were some 1,613 calls made by trained investigators, who adjusted family troubles arranged for needed help.

Juvenile delinquency is shown by another map, dots indicating the location of boy delinquents and parallelograms those of the girls. Another map shows the summer playgrounds and the all-year-round playgrounds.

Photos of three and six-family houses on Mt. Prospect avenue in a district designed for one and two-family houses give opportunity for the Commission pointing out that German cities prevent this by designating specific districts for one-family houses.

At this end of the room is the interesting exhibit contributed by the Public Welfare Committee showing what is being attempted toward improving civic conditions by that body. Some of the charts illustrate the extent of infant mortality in Essex county.

WATER COLOR EXHIBITION AT FREE PUBLIC LIBRARY

Call - Oct 28 - 1912

An interesting exhibition of recent water colors by American artists will open next Saturday and will be continued to December 1. It will consist of selected works chosen from the exhibition of the American Water Color Society. This collection of works of special excellence has been touring the country, having been shown in art museums at St. Louis, Chicago, Cincinnati, Indianapolis and other places. More than ninety artists will be represented in the hundred and thirty-seven pictures that are to be placed on exhibition.

Newark is one of the few cities that has made the effort to secure the display of this valuable traveling collection, and visitors to the library will have, in this exhibit, an opportunity of studying and enjoying the choicest specimens of recent American water colors.

The pictures will be on exhibition each week day between 12 and 6.30, and from 7.30 to 9.30. They will be on view on Sundays from 2 to 6 and from 7.30 to 9.

WATER COLOR EXHIBITION IS OPENED AT LIBRARY

Call - Nov 2 - 1912

A collection of selected works from the exhibition of the American Water Color Society was placed on view at the Free Public Library yesterday. The pictures constitute a traveling exhibition, having been shown at the leading art museums at Chicago, St. Louis and other places.

There are over a hundred pictures in the collection. It has not been possible to hang all yet owing to lack of space. Of those on view among the more interesting may be mentioned 113, The Spital-tor, Rothenburg, by Florence Francis Snell; 82, Bateaux de Peche, a fishing boat scene, by Noemi Pernessin; 119, The Last Rays of Sunset on Mosque Assuan, by Louis C. Tiffany; 53, a seated woman in a window nook, and 52, Motherhood, both by Clara T. McChesney; 91, Beaching the Boats, by William Ritschel; 3, The Elephants, a circus scene, by Gifford Beal; 73, Late Afternoon in Winter, and 74, Early Winter, both by Mina, Fonda Ochtmann; 58, The Blue Pool, by George W. Maynard; 125, Old Market Place, by Fred Wagner; 18, The Village Tenement, by Emma Lampert Cooper; 123, Fields Near Princeton, by Alexander T. Van Laer.

The pictures will be on exhibition until December 2, on week days between 12 and 6.30, and from 7.30 to 9.30, and on Sundays from 2 to 6 and from 7.30 to 9.

Sund Call - Nov 24 - 1912

A city planning exhibition, to which many different departments of the city government and some civic betterment organizations have contributed, was opened at the Newark Free Public Library on Friday. It will continue until the day before Christmas. It deserves the attendance of every serious-minded citizen of Newark. It will explain to all whose minds are still hazy just what is meant by city planning. It is described in some detail on another page. Many who are indifferent and others who are opposed to such manifestations of it as they are at all familiar with, would modify their views materially if they visited this exhibition and gave it their closest attention for an hour or so.

The statue of Washington, the second of the three beautiful gifts to Newark by the late Amos H. Van Horn, will be unveiled and formally dedicated in Washington Park next Saturday afternoon. The pedestal is prepared and the ground immediately around it is nearly in condition, and the statue, which is of bronze, will be placed in position early this week. The accompanying cut gives an excellent idea of it. The sculptor, J. Massey Rhind, of New York, has been most successful in portraying the Commander-in-chief of the Continental Army in the act of saying farewell to the men in the ranks, upon the declaration of peace, in 1783. Most fortunately, it has been found possible to dedicate the statue on the very anniversary day of the episode just described. Washington stands beside his horse, in full uniform, and the steed has all the trappings used at the time. The whole effect of the statue is most striking and pleasing, and it will greatly enrich Newark's slowly increasing collection of real objects of art. Like the Lincoln statue in front of the County Courthouse, by Gutzon Borglum, the first of the Van Horn benefactions to be set up, it has strong individual characteristics, which will undoubtedly win for it country-wide fame and attention. There are very few statues in the world that show a horseman standing beside, not on, his horse. Mr. Rhinds attempted the unusual, and has been quite successful.

Theodore Roosevelt delivered the principal address at the dedication of the Lincoln statue on Memorial Day, and President Taft is to perform the same office at the unveiling of this tribute to the first President of the United States. Mr. Taft will come from New York in an automobile. He will be escorted from the Hudson county side of the Passaic by the Essex Troop, which will conduct him to the Washington, where he is expected to arrive at 1 o'clock. There a small reception is to be held, to which less than fifty persons have been invited. It was, of course, impossible for the management to invite all whom it might feel were for one reason or another entitled to attend, so the list was limited to those more or less directly connected with promoting the creation and placing of the Van Horn statues. None but those specifically invited will be admitted to the reception room. Invitations to the dedication exercises do not include admission to the reception.

At the conclusion of the reception and luncheon, about 2.30, the President will be escorted across Washington place, which will be roped off, between two rows of Essex troopers, to the grandstand, when the exercises, which will probably consume little more than one hour, will be begun. Justice Francis J. Swayze will preside. The program is as follows:

Music by Voss's band, "Star Spangled Banner;" invocation, Right Rev. Edwin S. Lines, D. D.; unveiling of statue, Justice Charles W. Parker; dedication and presentation of statue to city of Newark, President William Howard Taft; acceptance of the statue on behalf of the city of Newark, Mayor Jacob Haussling; music, "Yankee Doodle;" benediction, the Rev. Joseph Fulford Folsom; music, "America."

The printed program of exercises include a beautiful lithograph of the statue, a poem of unusual merit, written for the occasion by the Rev. John Fulford Folsom, entitled "The Horseman and the City."

V.F. Art in Newark, Sculpture etc

ton, and a history of the site and peculiar appropriateness as a resting place for this monument, by Frank J. Ughart. The committee in charge of the unveiling are as follows:

Advisory Committee—Hon. Francis J. Swayze, Hon. Charles W. Parker, George R. Howe, Colonel Richard F. Stevens, Hon. Henry M. Doremus.

Committee on Ceremonies and Unveiling—Mrs. Charles B. Yardley, Mrs. John R. Weeks, Mrs. Francis C. Lowthrop, Hon. James J. Bergen, Henry C. Pitney, Andrew W. Bray, William Pennington, John Leonard Merrill, Merritt G. Perkins, Benjamin F. Shepard and Charles Bradley.

Trustees—Ralph E. Lum, John Martinis, George W. Wirt.

Sund Call - Nov 24 - 1912

CITY PLANNING EXHIBITION OPENS

Many Branches of City Government Unite in Preparing an Instructive Display.

AT THE FREE PUBLIC LIBRARY

The comprehensive and instructive exhibit of city planning now on view at the Free Public Library will enable the visitor in a short time to get a pretty clear idea of the movements that are on foot to improve the city artistically, industrially and otherwise. The City Plan Commission, the Board of Works, the Common Council, the Board of Education, the Shade Tree and Playground Commission, the Public Welfare Committee and the Public Library are all taking part. The Essex County Park Commission is also to contribute.

The exhibits were opened to the public on Friday, and will be on view until the evening of December 24, on week days from 12 to 6.30, and from 7.30 to 9.30. The hours on Sundays will be from 2 to 6, and from 7.30 to 9.

No doubt the City Plan Commission's exhibits and those of the Board of Works will receive most attention, as they deal with future plans for making the city more beautiful, safer from danger of fire, and more generally adapted to the needs of the citizens.

The corridors on the third floor are hung with maps and charts loaned by the City Plan Commission. They were referred to in last Sunday's Call. A large blue print shows a plan for reconstructing and extending the streets of Vailsburg. Lack of continuity is pointed out as the great defect of our street system, and the scheme outlined co-ordinates the system of thoroughfares in Vailsburg with the general plan of Greater Newark and Essex county. Another map shows the distribution of frame and brick dwellings throughout Newark. A third chart shows the district within a radius of twenty-five miles around Newark, which, it states, is the most populous of any similar area in the world. A map of industrial Newark shows factories in gray and houses in brown.

The south wall of the room contains exhibits loaned by the Board of Street and Water Commissioners, the plans having been worked out by Engineer Charles F. Puff. There are several representatives of the much talked of "diamond on the cross," together with the suggested plan of radial streets and main boulevards. One plan shows the arterial highways and parks of a portion of greater Newark, including a great boulevard from Branch Brook Park via High street to the Courthouse.

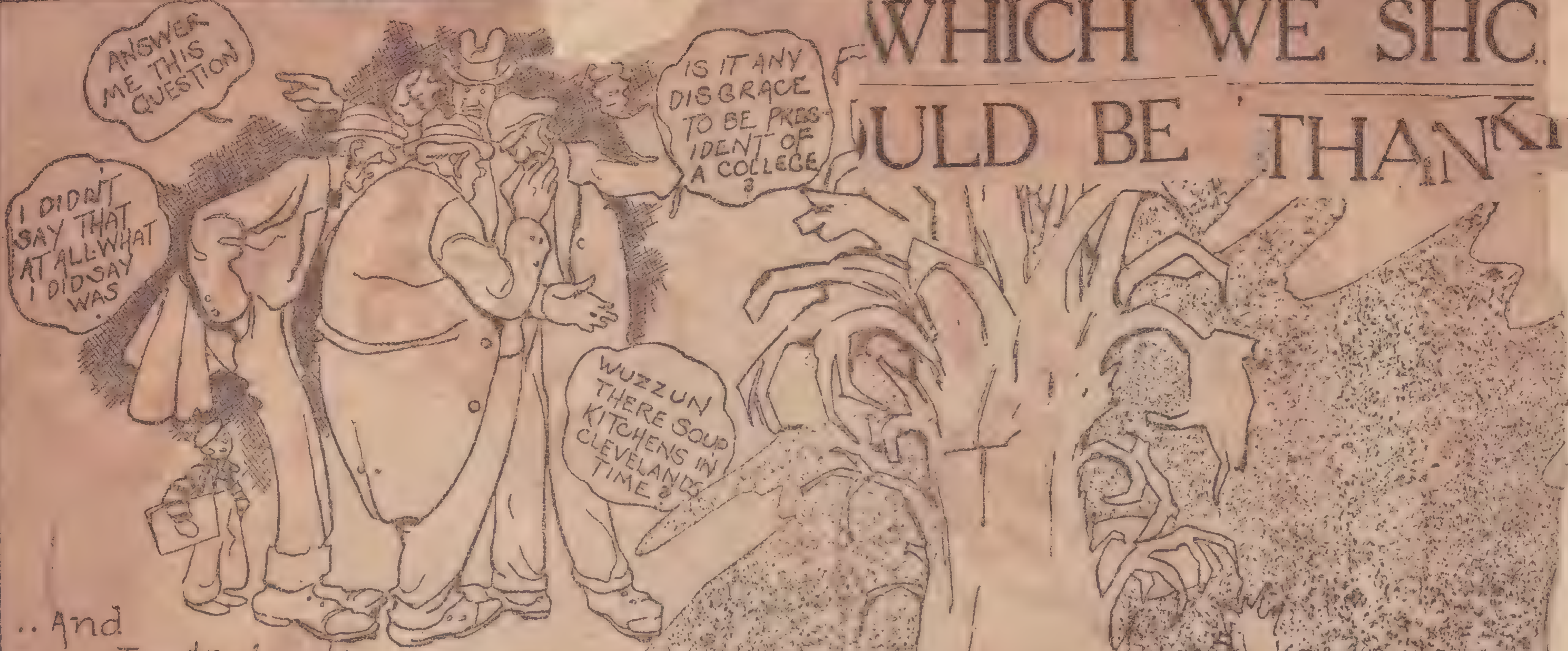
A plan is shown of Macopin, a village under construction for housing workmen in the Newark waterworks.

Call on
p. 278

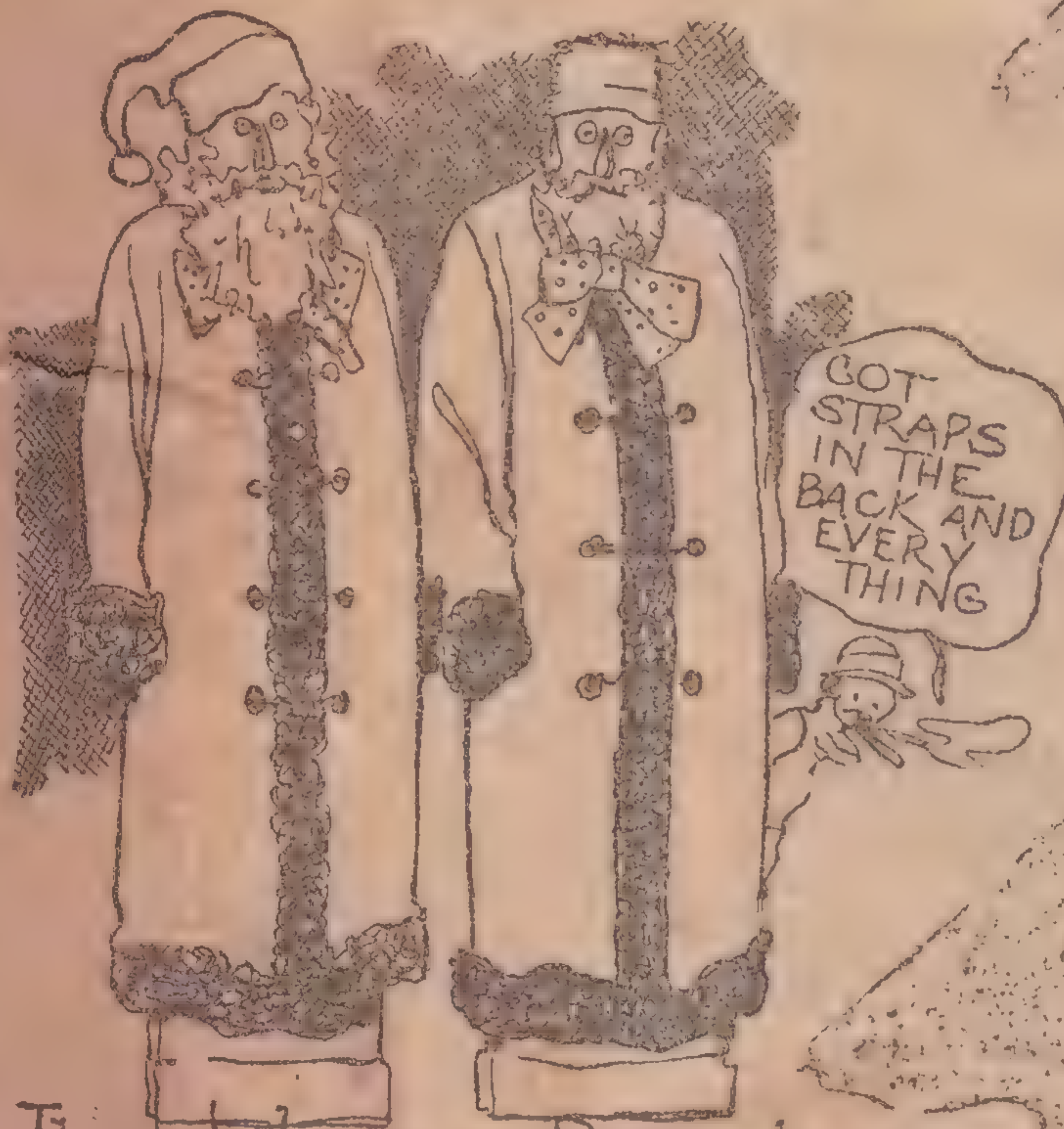
A FEW OF THE MANY THINGS FOR

SundCall - Nov. 24 '12

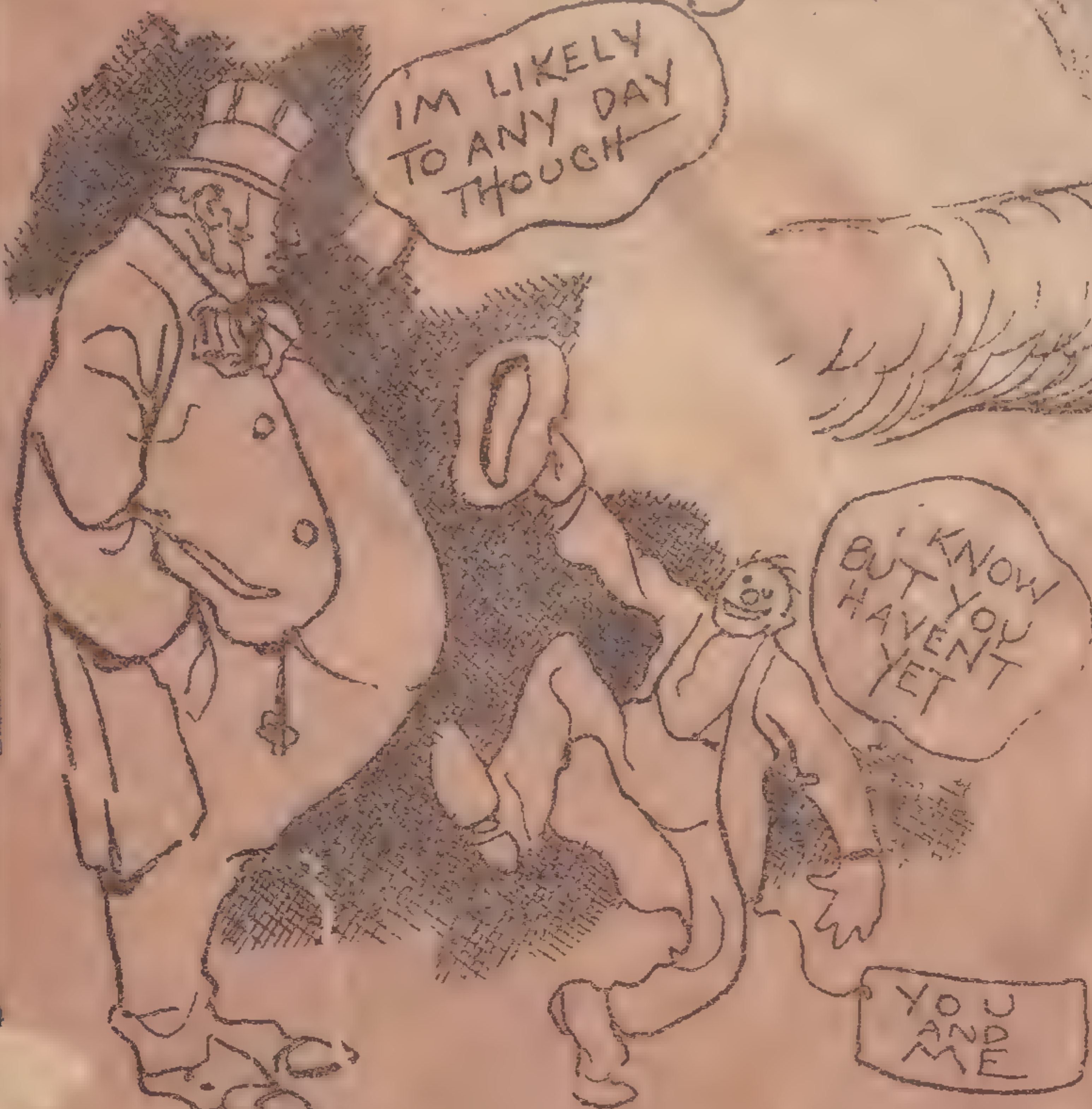
WHICH WE SHOULD BE THANKFUL



..And That election is over



..That Librarian Dana has decided to put oysters and fur caps on the Sea Deity and his pal on the north Library lawn



... That the railroads have not recently raised the fare to New York



That another one
of our four Cor
ners is com-
ing to life.

BE THANKFUL,
LIKE ME, THAT
YOU HAVE BEEN
SPARED AN-
OTHER THANKS-
GIVING.

That
Newark's tur-
key carving
will be more
peaceful
than that
of the Bulgars.



OH LESH
IT, RING
IT'S 'BOUT
3 YEARS
FAST

400,000 BOND
ISSUE

COMMON
COUNCIL

That we are
in no hurry to
erect a new
market anywhere at present.

AND DIDNT
I HEAR
SOMETHING
ABOUT A
CHATEAU-LAF-
-AYETTE?

YES YOU
DID. YOU
SAID THERE
WAS TUR-
KEY.

That it will
be justifiable
homicide if
they offer it
to you the
next day

That
Newark is
acquiring
some fine
works of
art

RHINDS
WASHINGTON

BORGLUM'S
LINCOLN

Montclair Art Gallery's Acquisition



William Couper's "A Crown for the Victor" Is Acquired for Suburban Art Centre.

Mr. and Mrs. Henry Lang have acquired for the new Montclair Art Gallery and Museum the sculpture known as "A Crown for the Victor," which is the work of William Couper, also of Montclair. The subject of this work of art was inspired by the lines of the Numean Odes:

"Apollo's glittering bough,
Which justice weaves for glory's brow."

It shows a beautiful woman weaving a wreath of wild olive, instead of the usual laurel, for bestowal on the victor for merit in its broader sense. The wild olive was chosen for the wreath by Mr. Couper rather than the laurel because the reference of Apollo's silvery bough is to the wild olive. The wreath actually does glitter to the eye as depicted by Mr. Couper, although it is cut from pale Serravezza marble. Under the hand of the sculptor the solid and flawless marble block from which the life-size figure of the woman was cut, has evolved into nine distinct qualities or colorings. The light and delicate folds of the drapery are charmingly revealed by the marble's creamy tint, while the soft, fleshy forms of the figure stand out in white contrast.

The woman is sitting on the capital of an old column, over which is thrown a leopard skin. The contrast between the stone of the capital and the texture of the animal skin is most agreeable. The figure will occupy a conspicuous place in the new art gallery, which is now in course of erection at Bloomfield and South Mountain avenues in Montclair. The structure will not be completed until next summer, and in the meantime it is expected that there will be a number of other art offerings for the institution.

William T. Evans has announced his intention of giving "The Sun God," a striking piece of bronze, which now stands in front of his mansion on Walnut crescent, in Montclair. The bronze will be placed at the South Mountain avenue entrance to the art gallery. Mrs. Lang, one of the donors of the Couper figure, gave the funds for the building of the new art gallery, which will be maintained by the Montclair Art Association, of which William T. Evans is president.

FINE PAINTING OF A NOTED MONTCLAIR ARTIST

Call - 1711-1712
Oil Portrait of George Inness to
Grace the Walls of Mont-
clair Art Association.

There was brought to light in Montclair last week a painting that will probably arouse considerable discussion as to its origin. The painting is a portrait of George Inness, the famous American artist, and is valuable if for nothing else than it is an admirable portrait of a genius who had such an aversion to posing that it is probable that there is not another representation of him in oils. Aside from this consideration, however, the worth of the picture is enhanced by the belief of many that it is the work of the great landscape artist himself. The picture, which was found in the debris of the old Inness mansion on Grove street, Montclair, by Herwick C. Dodge, of 15 Oxford street, that town, is not signed, but this fact only tends to substantiate the theory that it was painted by the subject himself.

Inness was a man whose actions were frequently guided by the impulses of eccentric genius. It is related of him that often he would seize hold of a painted canvas whereon he had evolved one of those pictures, which, if preserved until his genius had received its full recognition, would have been worth thousands of dollars, and paint out the original landscape so that he might give expression to some suddenly conceived vision that momentarily engaged his fancy. He did this one day when a thunderstorm that broke over Indian Mound, to the east of his home on Grove street, made magnificently awesome the scene that the view from his studio afforded. On this occasion there was no virgin canvas at hand, and a picture of great beauty was destroyed because the artist desired to perpetuate the vivid scene that enthralled him for the moment.

It is pointed out now that the portrait recently discovered came near being lost to posterity through this same eccentricity of the artist. Those who assign the picture to his brush say that the presence on the reverse side of the canvas of an unfinished portrait of his daughter, Rose Inness Hartley, is a strong clue to the genesis of the unsigned work. They reason that Inness painted his own portrait on the canvas, and later, used the same material for the picture of his daughter; only in this instance, he used the unpainted side to depict his daughter, the wife of J. Scott Hartley, the sculptor, who later married another daughter of the famous painter.

The picture of Mrs. Hartley was never finished, and it is believed that Inness, considering the sketch unsatisfactory, and the portrait of himself of even less importance, hung it unframed on the wall of the room where it was found. The presence of a hole in the canvas, obviously caused by the nail from which it was suspended tends to make this theory plausible. Later, the theorists who ascribe the picture to Inness believe, the unconsidered work of the artist fell to the floor and became part of the litter that accumulated as the years went by.

Whatever its origin—and this will not be decided until experts who are familiar with Inness's technique or members of his family have had opportunity to inspect the find—lovers of the great painter in Montclair are rejoicing over the fact that the town is to come into possession of a veritable presentment of the master of landscape. Mr. Dodge has announced his intention of presenting the painting to the Montclair Art Association, which will hang it in the new art gallery, as soon as that institution, now being erected at South Mountain and Bloomfield avenues, is completed.

The story of the recovery of the picture by Mr. Dodge is interesting and impinging on the romantic. The house which was the home of Inness in Montclair was erected in 1852 by the late John T. Dodge, bachelor uncle of Mr. Dodge, as a place



This litter he idly tossed about with his foot. Amidst the flying papers he caught a glimpse of a piece of old canvas, which, upon closer inspection, proved to be the painting which is now ascribed to Inness. Mr. Dodge took his find to William T. Evans, who, having known Inness intimately, declared the portrait to be an excellent one of the great painter.

Mr. Evans, while not assigning the work to the creator of "Peace and Plenty," is elated that the Montclair Art Association should have the good fortune to acquire a portrait of the famous artist, but

others, more sanguine, profess to believe that in the recovered canvas the association is to be the possessor of a genuine Inness. The Metropolitan Art Museum, Mr. Dodge has been informed, has long been desirous of securing an authenticated oil portrait of Inness for its walls, and if the picture, which was found in the deserted home, is really a work of the landscape artist, then Montclair will, indeed, have reason to congratulate itself on the result that attended an afternoon ramble of one of its citizens in the former home of genius.

of residence for his three sisters, Mary Mapes Dodge, noted as the editor of St. Nicholas; Helen M. Dodge and Jane E. Dodge. Thirteen and one-half acres comprised the grounds of the mansion, and on this tract Mr. Dodge set out 3,000 fruit trees, his design being to provide an orchard that in later years, when the trees matured, would provide a source of revenue that in itself would insure a substantial income for the three sisters.

Mr. Dodge, the nephew of the original dwellers in the mansion and the finder of the Inness picture, often visited his relatives while they made their home in the big house, being established in a comfortable room on the third floor. Some years later Inness acquired the property and lived in the big mansion, where he painted many of the pictures that made him famous.

Last week Mr. Dodge, rambling through the grounds of the deserted house, which is soon to be removed by the real estate syndicate that is now the owner of the tract, succumbed to a desire to visit the room that he had so often occupied when a boy and entered the building. Making his way to the third floor he found his old room littered with papers and other rubbish that had accumulated during the occupancy of the last tenant and since the date of its abandonment by Inness.

RUSSIAN REMBRANDT IN GOLDMAN GALLERY

Dr. Bade Traces History of
Painting, Long in Obscurity, to
Empress Catherine's Time.

HELD BY DAVYDOFF FAMILY

Pronounced a Fine Example of Artist's
Work by Authorities and Had
Only to be Cleaned.

The painting of St. Bartholomew by Rembrandt, which, as announced in dispatches to THE TIMES from London, was purchased recently by Henry Goldman, a banker of 998 Fifth Avenue, is now adorning the gallery of Mr. Goldman's home. Dr. Wilhelm Bode, the foremost authority in Europe on Rembrandt, has declared the painting to be a splendid specimen of the great artist's work. Mr. Goldman refused yesterday to tell what he paid for the painting, but art dealers declared that such a painting should bring \$100,000 or more.

The painting, which is life size, shows a bearded man holding a knife. The painting is 38 inches in width and 50 inches in length. The predominant color effect is a clear gray brown.

Dr. Bode, after a careful examination of the painting, declared that the canvas belonged to the great Dutch artist's later and more important work. Dr. Bode in a brief history of the painting has traced it back to the time of Empress Catherine of Russia. It was, in fact, her Minister, Prince Lavallo, who first brought the picture from Holland to Russia, where it was destined to find a home for considerably more than a century. Prince Lavallo, besides making a considerable collection of pictures of his own, was also the chief adviser and agent for the Empress in her acquisition of old masters. He gathered together many Rembrandts for the Empress, but that of St. Bartholomew he chose to keep for himself. On the death of the Prince his collection passed to his daughter, who had become by marriage the Princess Troubetzkoy, and for that reason this picture of St. Bartholomew was known for a time in Russia as the Troubetzkoy Rembrandt. In her turn the Princess left this picture to one of her daughters, her collection having been divided among her three children. The Rembrandt fell to one who had married a certain Russian nobleman, Davyloff. From this lady the picture was inherited by her grandson, Wassilyf Davyloff, who resided at his country seat near Kiev.

The Davyloff family had allowed the dust of ages to collect on the picture. It was little known outside of Russia that

the picture was in the possession of this family. Last Spring Thomas Agnew & Sons, art dealers of London, learned that the picture was in the Davyloff collection, and they succeeded in purchasing it. Dr. Bode examined it and pronounced it a genuine Rembrandt. The painting proved to be in a remarkable state of preservation. Unlike many old pictures it did not need to be restored, but only to be cleaned. When the dust was removed some interesting discoveries were made. It was for a long time believed that the subject of the painting held a book in his hand, but on removing the dust the book proved to be a knife. The date 1657 was also revealed, showing that the picture belonged to the period of Rembrandt's work, and an excellent signature of the artist himself appeared on the picture.

Dr. Bode, in writing of the picture, said: "If we have done right in considering various other such character figures as intended by the artist for the figure of Apostles, all of which figures like this one belong to the master's later period, then in this case we should regard the knife as an emblem, and recognize in this figure the Apostle Bartholomew." He praised highly the picture, declaring it to be more masterly in execution and color than similar works of the artist.

The Duveens purchased the painting about a month ago from the London art firm, and sent it to their establishment in this city. Mr. Goldman heard about the picture, and with his friend, Dr. W. R. Valentiner, Curator of the Metropolitan Museum of Art, viewed it in the Duveen gallery. Dr. Valentiner declared the painting to be a fine specimen of the great artist's work, and Mr. Goldman purchased it from the Duveens three weeks ago.

MORGAN'S PAINTINGS ON EXHIBITION SOON

The Great Raphael Heads List of
29—First Statement by Art
Museum.

N.Y. Times - Dec 12-12
TWO PICTURES BY RUBENS

Reynolds, Turner, Romney, and Rembrandt Represented—Famous Franconard Panels Also to be Shown.

The famous paintings of J. Pierpont Morgan's great English art collection will be placed on temporary exhibition in the Metropolitan Museum of Art the first of the coming year, remaining on view for several months.

A list of the pictures was for the first time given out at the Museum yesterday afternoon. There are twenty-nine of them, the complete list, with one exception, the thirtieth picture, could not be identified from the shipping list. There are also the famous Franconard panels, which will not be shown until they can be shown as a room, according to Mr. Morgan's desire. Following are the names of the pictures and the artists, headed by the great Raphael, which has been for a number of years in the National Gallery in London:

The Colonna "Madonna," by Raphael; "Lady Broughton," by Romney; "Lady Betty Delme," by Reynolds; "Water Mill," by Hobbema; landscape by Hobbema; "Setting Sun," by Hoppner; "Lady Gideon," by Gainsborough; "Miss Farren," by Lawrence; "Earl of Warwick," by Van Dyck; "River Stour," by Constable; "Mrs. Tennant," by Gainsborough; "Mrs. Bell," by Raeburn; "Lady Maitland," by Raeburn; "Anne of Austria," by Rubens; "Cardinal Ferdinand," by Rubens; "Duchess of Gloucester," by Reynolds; "State Procession," by Turner; "Countess of Coventry," by Morland; "Marquise de Laborde," by Vigée Lebrun; "La Dévotion," by Groux; "Mlle. Helvetius," by Drouais; portrait, unknown artist; "Marquise de Spignola," by Van Dyck; "Infanta," by Velasquez; "Nicholas Rutz," by Rembrandt; "Duchess of Devonshire," by Gainsborough; "The Tophan Family," by John Russell; "Mme. Mondevelles," by Latour; "Mme. de Pompadour," by Vanloo.

The list of pictures was given out by Director Edward Robinson of the Metropolitan Art Museum as the first and correct statement regarding the pictures brought over to this country from England by Mr. Morgan.

"I have been very much amused," said Mr. Robinson, "by the lists of pictures—some of them terrific lists—that have been published."

Of published descriptions of the great Morgan collection, Mr. Robinson characterized much as absolutely untrue.

In regard to Mr. Morgan's collection, Mr. Robinson said that the Museum had no authority to give out any information concerning it without Mr. Morgan's consent.

The great Raphael from the National Gallery and the other pictures from Mr. Morgan's London residence will be shown in the Gallery of Special Exhibitions. There is the special exhibition of drawings owned by Mr. Morgan, which begins at the Museum this month with a series of masters of the fifteenth and sixteenth centuries.

Ten paintings were put on exhibition in the Recent Accessions Room yesterday. An important still life by de Heem, contemporary of Rembrandt; a "Portrait of a Lady," by van Ravesteijn, presented by Henry Goldman; a still life by Chardin which was in the Doucet sale in Paris last Spring was bought for the Museum of a dealer later. There are five American paintings, "The Green Salon," by Walter Gay; "Squally Weather," by J. C. Nicoll, both purchased; "An Old Clearing," in the early style of A. H. Wyant and "Tivoli," by Sandford R. Gifford, both presented by Robert Gordon. "Frank D. Millet's Studio," by Gedney Bunce, was presented by the artist. There is an excellent "Portrait of a Lady," by Habermann, presented by Hugo Reisinger. Mediaeval statues of the Virgin Mary and St. John are in wood, and a stained-glass panel is given by Duveen Brothers.

There are rich additions to the Egyptian collection shown this month—gifts from Mr. Morgan, purchases, and the Museum's own excavations. There are interesting reproductions of Minoan frescoes in the Recent Accessions Room, and a fine collection of Japanese sword guards, loaned by Howard Mansfield, is in a case at one side of the grand stairway on the second floor.

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LIBRARY EXHIBITS WILL BE OPEN FOR ONE WEEK MORE

Lowell Cartoons and City Plan Exhibits to Close After Next Sunday
—Had Large Number of Visitors.

Next Sunday will be the last day on which the Lowell cartoons and the city plan exhibits will be on view at the library. During the present month some 2,500 persons have visited the city plan exhibits on the third floor and some 1,500 have viewed the cartoons on the fourth, or museum floor. The city plan work has been the more widely advertised of the two, and many have no doubt been unaware of the collection of some sixty of the best original drawings made by Orson Lowell, who for five years has been on the staff of Life, during which time he has made a national reputation by his clever satires. During the present week and on Sunday next Newarkers will have their last chance to view this series of sketches, and those able to visit the library should avail themselves of an hour with these amusing cartoons.

Apart from the humorous side, the work of Orson Lowell is distinguished by the dexterity of his exquisite draughtsmanship and his attention to every detail of fashion's garb, furniture and accessories. He is, perhaps, unsurpassed in his manipulation of pen and ink. The sixty cartoons are on view each week day between 12 and 2.30, and from 7.30 to 9.30. To-day and on Sunday next the exhibition will be open from 2 to 6 and from 7.30 to 9.

The city plan exhibit, to which reference has been heretofore made in the Call, has been a great success. Its educational value has been unusually great as it has placed all sorts of important civic problems before the public in popular form. The city plan commission, the Board of Street and Water Commissioners, the Board of Education, Shade Tree and Playground Commission and the Board of Health have all contributed. The Free Public Library has likewise taken part by its exhibit of valuable works on town planning. The library has also devoted the November number of The Newarker to diagram, charts, maps and explanatory matter on these important problems and Newark's relation to them. It is gratifying to know that so many have availed themselves of the opportunity and those who have not yet seen the exhibit would do well to visit it during this, the closing week. The collection is open week days from 9 to 9.30; Sundays, 2 to 9.

GERMAN GRAPHIC ART

EXHIBITION AT LIBRARY

Sund Call - Jan 12 - 13

Some forty examples of modern German etchings, lithographs and wood engravings have been placed on exhibition in the art gallery on the fourth floor of the Free Public Library. The works are of much value in showing the tendency of present-day German graphic art. They were secured some time ago from the leading art publishers of Germany, and represent the work of some of the best men. Many are signed proofs. Until recently there has been little interest in German graphic art. But in the recent exhibition at the Berlin Photographic Company, where more than three hundred pictures were shown, New York followed the lead set by Newark in the Library exhibit of German art of a year ago. The present Newark collection is exhibited by the Newark Museum, although the pictures belong to the Library.

About sixteen of these exhibits are lithographs. There are the same number of etchings, and the rest are wood engravings. Several of these are colored.

The individual works show a marked determination to follow distinctly German traditions of graphic art while shaking off in detail the shackles of old time conventions. There is the German note of strength and solidity rather than the French sense for delicacy of conception and treatment. Many of the pictures are unusually striking. Some appear to justify the criticisms that led their authors to claim that they were hounded and condemned because they consistently avoided and despised prettiness.

Among more noticeable pictures a colored lithograph, by A. Glueck, representing "Snow Covered Meadows," will readily attract attention. Another colored lithograph is Hans von Volkmann's "Birches." Of the wood engravings, perhaps the most striking are "A Pier," by M. Havemann, and "Winter," by Karl Moll. There is a weird solemnity in M. Suppantisch's "Sacred Grove." Others that especially call for notice are "Boat Landing in Brittany," colored etching by R. Ranft; "Harvest," colored lithograph by Frederick Kallmorgen; "Evening," colored lithograph by Karl Matthaël; "A Quiet Alley," colored lithograph by Adolf Hildenbrand; "Cows in the Water," etching by Otto Finkentscher; "Winter," etching by Oswald Roux, and two colored etchings, "Old House at Dachau," by C. Felber, together with "Bridge at Dachau," by Alexander Liepmann.

The collection will be on view until the middle of February every week day from 12 to 6.30 P. M. and from 7.30 to 9.30 P. M. On Sundays and holidays the hours will be 2 to 6 P. M. and 7.30 to 9 P. M.

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GOOD PRICES FOR AMERICAN PICTURES

George Inness's "Shades of Evening" Brings \$3,150 at
McMillin Sale.

EVENING'S TOTAL \$38,340

Works of Homer Martin and
Alexander Wyant Also
Fetch High Prices.

The grand ballroom of the Plaza Hotel was filled to overflowing last night for the first night's sale of the art collection of Emerson McMillin under the auspices of the American Art Association. There was an air of lively expectation upon the faces among the big audience at the beginning of the sale which changed to gratification as the sale proceeded, for the crowd was frankly partisan to American art, and American art was again being put to the cruel test of the auction mart. It emerged victorious. Good prices were the rule throughout. The painters who firmly entrenched themselves in the hearts of our collectors during the generation just ended may remain upon their pedestals. George Inness, Alexander Wyant, Homer Martin and Henry W. Ranger ranked among the artists who reached the top prices of the evening.

Such close attention to the bidding is rarely witnessed as in last night's sale. Apparently no triflers had drifted in. Every one was sternly interested in the prices realized, and pencils in every hand jotted down the result as soon as announced by Mr. Kirby. The audience was made up of collectors, agents, artists, relatives of the painters whose works were being put up on the block and a larger class still, those who having already some Innesses, Martins and Minors in their collections, were desirous of seeing just how these values would keep up.

The best price of all was the \$3,150 paid for the Inness "Shades of Evening" by the Knoedler Company. This is not a large picture, and, although more classic in feeling than the Innesses of the Metropolitan Museum, is a very characteristic piece. By the banks of a lake feathery trees arise before a sunset sky. On the still waters of a lake is a boat with three persons and in the foreground a young woman in white signals to them. The greens of the bank take on warm ones from the sun.

Inness's "Etretat, Normandie, France" with cliffs in the foreground, a wood and a distant sea, sold to Henry Schulteis for \$1,825, and Dr. M. A. Goldstein bought the "Artist Sketching Milton on the Hudson" for \$1,125, "In the Catskills," for \$725, and "North Conway, White Mountains," for \$725. The little Inness "Landscape" sold to Moulton & Ricketts for \$150.

The fine river piece of Alexander Wyant's looked particularly well as it appeared beneath the electric lights, and it brought a good price. It was a scene on the "Upper Potomac, West Virginia," and sold to P. W. Rouse for \$2,100. James Campbell of St. Louis purchased Wyant's "The Meadows" for \$1,500. W. W. Seaman, agent, bought his "Landscape and Pool" for \$1,500 and R. C. & M. N. Verelsteyn took the "River" at \$1,000.

Martin, sold to W. W. Seaman for \$1,300; Henry W. Ranger's "Concession Farm Pasture" sold to James Campbell for \$1,900; Thomas Moran's "Mexican Well" to Moulton & Ricketts for \$900; E. S. Church's water color "The Lion in Love" sold to S. Henry for \$1,025; Robert Minor's "Midday" to P. W. Rouse for \$625.

Other prizes of great interest to American collectors were Robert Minor's "Night," to A. B. Wallace \$250; Leonard Ochtman's "Landscape," to W. B. Thompson, \$250; William M. Brown's "Showery Afternoon," to Moulton & Ricketts, \$360; George H. McCord's "Evening in the Harbor," to W. A. Briggs, \$475; Carleton Wiggins's "Shepherd's Return," to James Campbell for \$260.

Among the foreigners Adolf Schreyer fared best. His "Driving Horses in Hungary" was bought for \$2,300 by the Holland Galleries. Henry Harpignes's fine "Willow Near the River" sold to W. B. Thompson for \$1,900; and the "Reverie," by Von Czachorski, a Polish artist, was bought by Martin Birnbaum for \$525.

Geromes "In the Harem," a characteristic work, sold to Capt. J. R. Delamar, for \$1,100. The "Female Head," by Angelo Asti, was bought by W. A. Briggs for \$1,225, while the charming Madrazo, "In the Garden," sold to Dr. R. J. Ottinger for \$330.

S. Henry bought the "Rico," a canal scene in Venice, for \$1,525; J. B. Campbell paid \$550 for the "Luzerne" by Monchablon, and \$385 for "Stormy Weather, North Wales," by B. W. Leader, a Royal Academician.

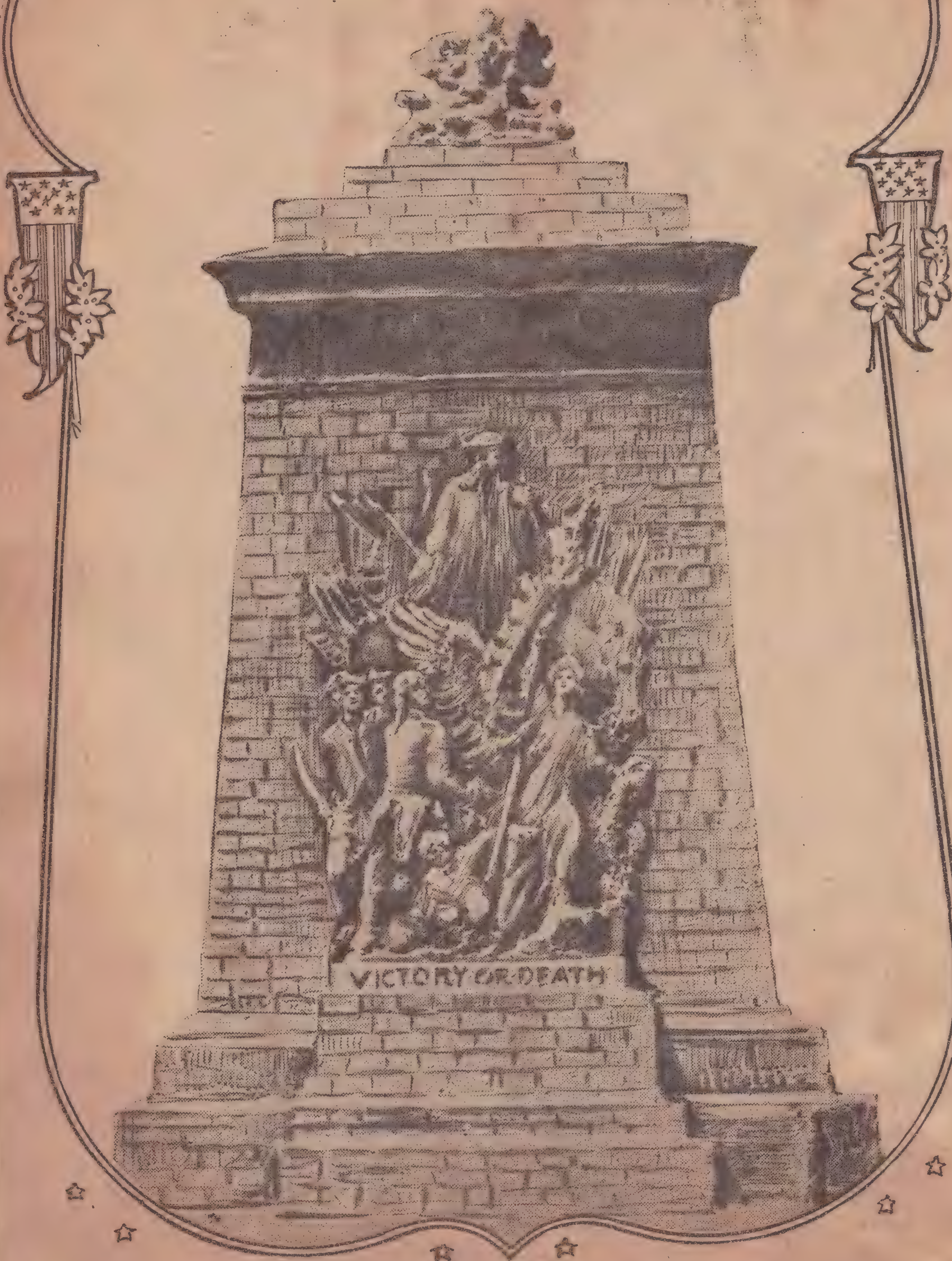
The total sales of the evening amounted to \$38,340. The sale continues in the ballroom of the Plaza until Thursday evening.

City Planning Exhibition to Continue

Owing to the growing interest among Newarkers in the subject of city planning the exhibit of the Newark City Plan Commission in the Free Public Library, Broad and Washington streets, will be continued until January 23 at the regular hours, which are: Weekdays from noon to 6:30 o'clock, and from 7:30 to 9:30, and Sundays from 2 to 6 P. M. and from 7:30 to 9 o'clock. New charts of interest will be added this week. This exhibit was opened on November 23 and the attendance is not much below the three thousand mark, the total up to yesterday afternoon being 2,680 persons.

Princeton Battle Monument Design Accepted

Sand Call - Jan 24 - 13



FROM THE ORIGINAL WAX MODEL, WHICH DOES NOT GIVE THE DETAIL
OF THE FINISHED WORK.

The Gathering of the Kindred



ed Spirits

A New Idea at the Newark Library: They'll "Spot" the Persons Who Read the Same Books; by the Card Numbers on the Loan Slips and Then Invite Each Group to Get Together, Become Acquainted; and Who on Earth Can Tell What Will Happen Afterward?





feminism or the
Woman Movement
has a rather com.
nowing -
Still it may prove
harmless.

If "Evolution of the
Lady" cant rally the
women to the
cause, nothing
can



How NEWARK LOOKED ON DAY AFTER



Looking South on Broad St.
from Market Street



Looking North on Broad St.
from Market Street



Looking East on Market from Broad Street

D OF 1888



rollicking in snow day
after the Blizzard

In the group on the snowbank the man with the shovel is Michael Tynan; the man in the foreground wearing the silk hat is the late Sayres Nichols, and the man to his left, reclining in the snow, is the late Harry C. McDougall.

WHAT HAPPENED MARCH 12, 1888

Today Is Silver Anniversary of the Biggest Storm Newark Ever Knew.

OLDEST INHABITANT SPEAKS

A large portion of the residents of Newark and its environs were divided into two classes today—those who remembered the "blizzard" of 1888, and were willing—nay, eager—to tell their experiences, and those who tried to bluff it out that they were too young twenty-five years ago to remember much about it.

From one oldest inhabitant, aged about forty-three, was learned many interesting things about that fateful day in the dim distant past. Being so stricken in years as to be unable to deny that he walked the earth in those days, this veteran consented to recall the stirring times through which he lived.

There had been fine weather for a week, with every indication of an early spring when, about midnight of Sunday, March 11, a drizzling rain began to fall, which soon changed to snow. The temperature dropped suddenly, and the wind rose, so that by 4 A. M. of Monday the blizzard was raging with great violence.

What the Storm Did.

Before the storm ended late that night, there had been a snowfall estimated at four feet on a level, the wind had reached a velocity of sixty miles an hour, and the thermometer had registered 5 degrees above zero. The drifts in some places were twenty-five feet high.

Every railroad leading out of Newark and nearly every horse car, came to a stop at 10 o'clock Monday morning. Telephone, gas, water and electric wires were all down. The streets were impassable in many places, and food supplies from outside were cut off. The News got out one edition of a four-page paper, but there being no way of distributing it, only about 300 copies were run off the press.

On the Lackawanna Railroad there was a string of stalled trains reaching from the Roseville Station to Maplewood. On the Pennsylvania there was another string reaching to Elizabeth. The Chicago Limited was stalled opposite the then Emmet Street Station. The westbound tracks were blocked by a breakdown of a train at Harrison.

The Jersey Central managed to get four trains each way through to New York during the day. The Erie and Greenwood Lake roads gave up the fight early. Once in a while a horse car drawn by six or eight horses crawled along Broad street, following closely after a sweeper. Cabmen charged \$10 for taking a fare from the "Four Corners" to the Lackawanna Station, and most of them broke down on the way.

Big Day for Hotels.

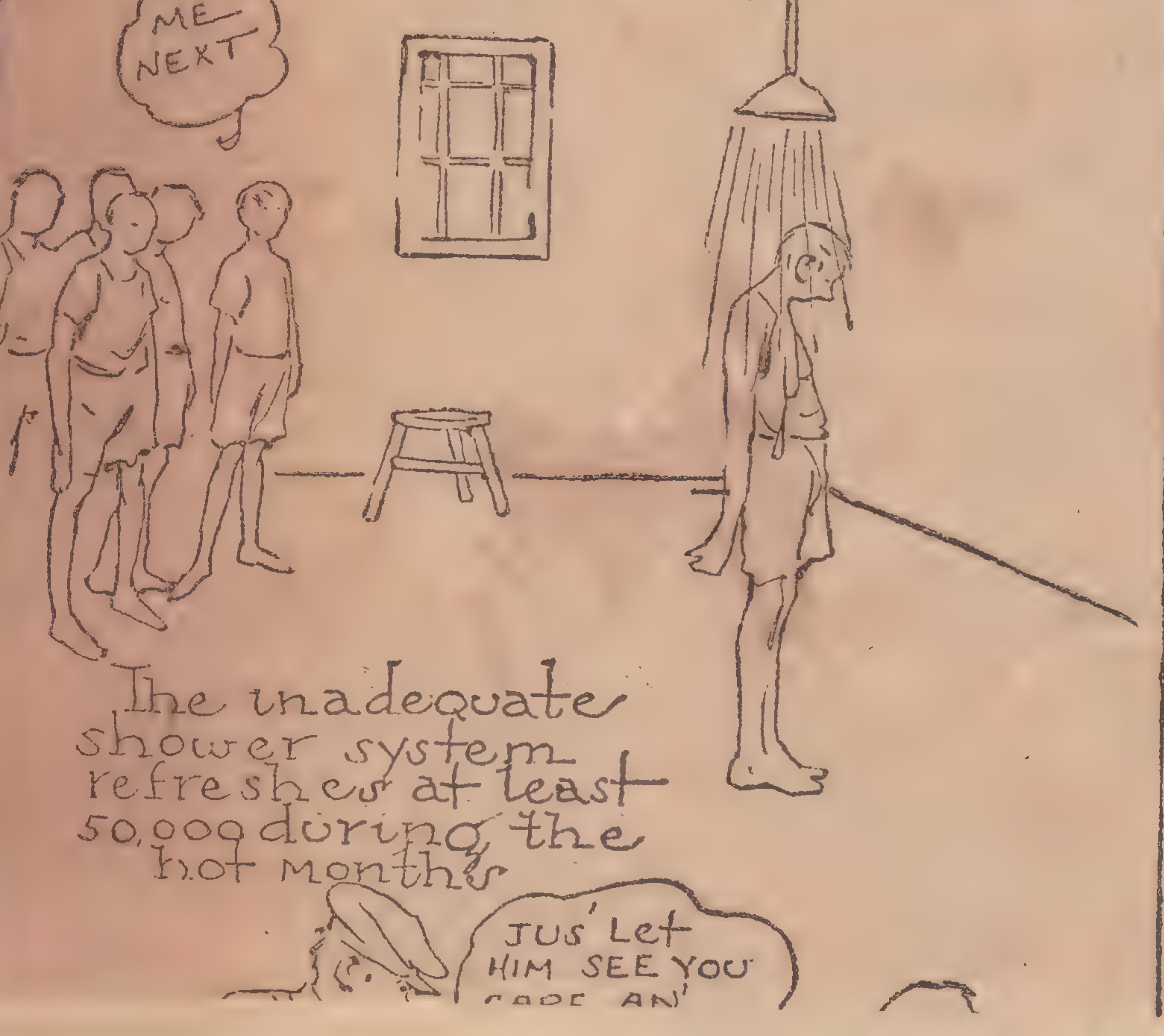
The Continental Hotel, the Park House

and other hostilities of that day did the biggest business of their history, especially the barrooms. Even the policemen were forced to give up, and by special order of the board were permitted to take refuge in stores and dwellings.

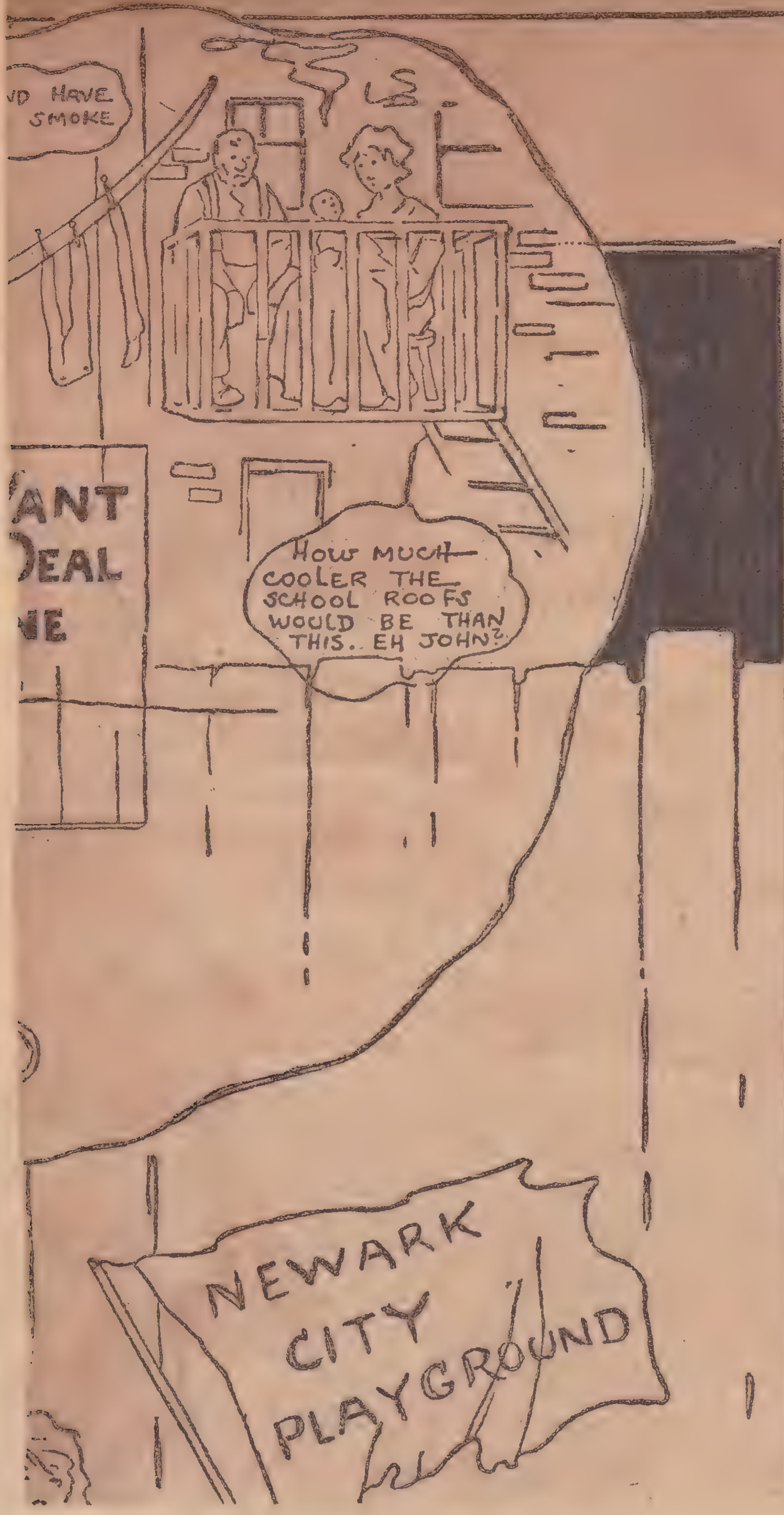
Drifts in Broad street reached up to the second-story windows of the stores. On them were placed numerous signs of a grimly humorous character, such as "Keep Off the Grass" and "Do Not Pick the Flowers." A tea store in Market street planted a dummy in a big drift, which bore the legend, "He Tried His Best to Get to Our Tea—and Dropped."

There were many narrow escapes from death in the city by people who were overcome by the storm and fell. Two men were found frozen to death in Elizabeth. Hundreds of sparrows were picked up dead in the streets. Three horse cars were buried completely at Market street and Springfield avenue, and many delivery wagons were abandoned where the storm overtook them. There was only one delivery of mail and there was great suffering among the letter carriers.

Having imparted all this information, the feeble old Newarker, who confessed to remembering it all, tottered away, supported by some of his ancient cronies.

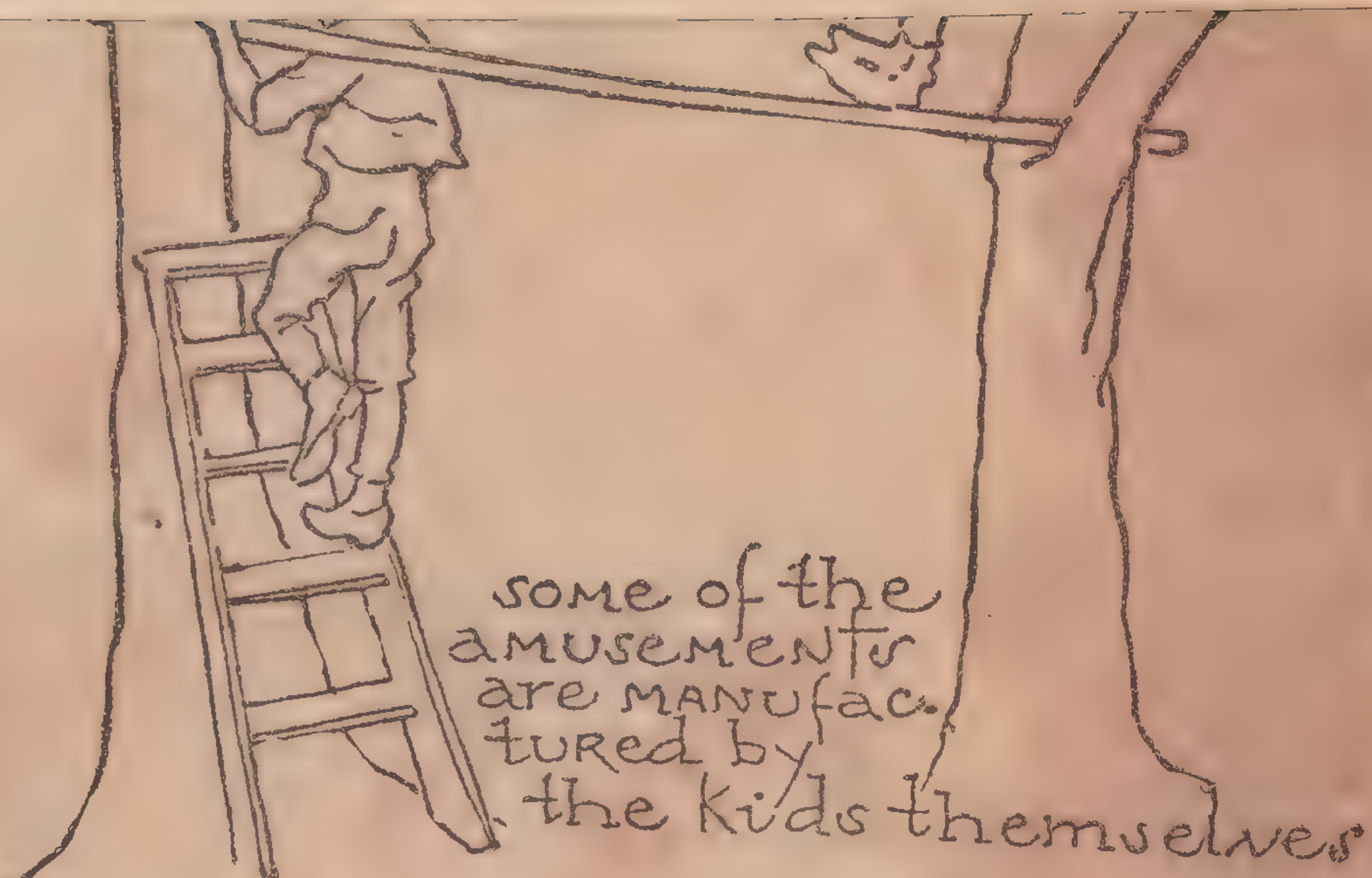


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of Newark he must give them one.

Free moving picture
eliminating to a great
extent the evils of
the nickleletter

- Ed. Hughes -

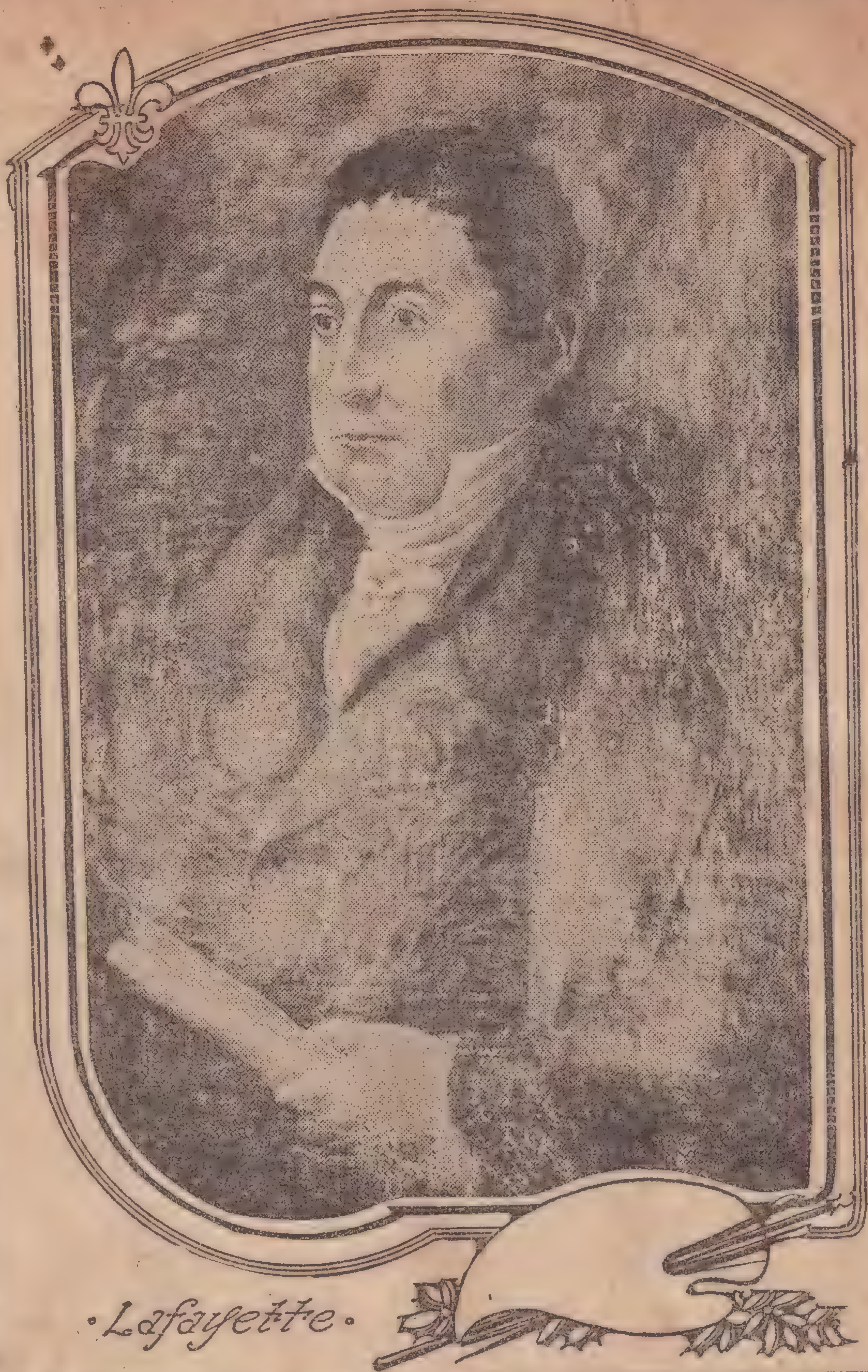
FINE UNKNOWN PORTRAIT OF LAFAYETTE OBTAINED BY ESSEX COUNTY COUNTRY CLUB

Hanging in the Essex County Country Club, of West Orange, is a painting of Lafayette painted about ninety years ago by Charles P. Harrison. This and other relics pertaining to Lafayette and Washington have been recently collected by the club and placed in the clubhouse for permanent exhibition. A fund has been established for the acquiring of objects of historical interest and already a very interesting and valuable collection may be seen by those visiting the club.

One of the most interesting and perhaps the most valuable relics in the collection is the Lafayette picture, which was purchased by the club from W. Harrison Poole about a year ago. Charles P. Harrison, who painted the Lafayette portrait, was the great grandfather of Mr. Poole, and until the picture was sold to the Essex County Country Club about a year ago had been in the possession of the Harrison and Poole families. Little is known of the actual history of the painting, but such facts that have been gathered concerning it and the painter are interesting.

Charles P. Harrison was the son of William Harrison, an engraver, who came to America for the Bank of Pennsylvania to engrave bank notes, he having had a reputation in England from the fact that he had engraved the first bank note for the bank of England. The son, Charles, followed the profession of his father and was at first established in Sansom street, Philadelphia, but afterward moved to New York, where he had a studio on Reed street. Although he was a painter of considerable worth it was his engraving work that established his fame at the time. The picture of Lafayette was painted probably for the use as material for engraving. Just when the work was done is not known. It is probable, however, that it was done about ninety years ago, either at the time when Lafayette visited this country or at some time when Harrison visited France. That Lafayette sat for the picture is reasonably certain. The picture had been in the possession of Mr. Poole for about five years. Mr. Poole has said of the Lafayette portrait: "My father found it unframed and with the background unfinished in his mother's house. She was one of four daughters of Charles P. Harrison. After her death about twenty-five years ago my father's oldest brother, named Charles P., after the engraver, told him that Lafayette sat for the portrait. My father finished the background, since which time it has been merely a family relic. During the eighty or ninety years of its existence it has never been exhibited or offered for sale until I fell heir to it, and during the last twenty-five years I do not know of an artist or historian who has seen it. My knowledge of it is what I remember being told when a boy. About four years ago I tried to find the engraving copied from it in the hope of learning more about the painting from other sources, but without success. While my great-grandfather was not a painter as famous as Peale, his reputation as an engraver and his father's reputation as such are no less than Peale's as an artist. The painting is therefore valuable to anyone interested in Lafayette, if for no other reason than that it was painted when Lafayette lived by a noted engraver of his time."

Charles P. Harrison was widely known in his day and was quite famous for his hospitality and the large number of his friends, among which were many noted men of America and Europe. During his career as an artist he traveled extensively in Europe, and though the Lafayette portrait is the only one known to exist to-day, he is known to have painted the portraits of several royal personages. Some of his engravings are said to exist to-day, two being of Washington, the first engraved on a three-cent piece and the second on a one-cent piece. The portrait of Victoria on one side and the portrait of Napoleon on the other, which



was known as a remarkable bit of workmanship.

In the clubhouse at West Orange are a number of other interesting objects of historical interest. There are several autograph letters of Lafayette and some engravings and medallions of the famous Frenchman. One particularly interesting engraving is that of Washington and Lafayette together at Mt. Vernon. There is the fac-simile of the address of the citizens of New York to Washington, dated November 26, 1783, and his reply. Probably the most interesting letter is one written by Lafayette in 1813. It is dated La Grange, France, August 11, 1813, and is a very fine example of English, referring to the monetary depreciation and difficulties in Louisiana. It refers to the speculation in land there and deplores the damage done in the War of 1812. In the letter the names of Mr. Crawford, Mr. Gallatin, Mr. Bayard and President Madison are mentioned. To whom the letter was written is not known.

The history of the property of the Essex County Country Club is interesting, as well as those relics that are being preserved by the members of the club. The house itself dates well back into the eighteenth century, and is probably one of the oldest structures standing in the

State to-day. The surrounding property, which is known as Hutton Park, was originally the property of Nathaniel Wheeler, who was one of Newark's earliest settlers. He probably acquired the land from the Indians in the early years of the eighteenth century. The first definite record of the property is that of the will of Samuel Wheeler, son of Nathaniel, in which he leaves "all the remains of my land and meadows, dwellings and barns" to his daughter, Sarah Lindsley, and granddaughter, Sarah Wheeler. Samuel Wheeler died in 1762, and after numerous transfers the property came into the hands of Andrew P. Pilot, and later, in 1870, to Benjamin H. Hutton. It was after that that the name of Hutton Park was given to the large tract of land, part of which the Country Club now owns.

While Andrew Pilot was in possession of the house in West Orange Lafayette visited the Jerseyman and enjoyed his hospitality for two days. Such historical facts have added greatly to the interest taken in the old manor house, and that Lafayette once slept beneath its roof has had much to do with the interest taken in collecting the various historical relics which may be seen at the clubhouse to-day.

SOKEM ITO'S DRAWINGS.

His Sketches Are on Exhibition at
the Free Public Library
Until July 1.

Sund. Call 6/27/13

Newarkers who are interested in Japanese art can see twenty-eight sketches by Sokem Ito, which are now on exhibition at the gallery of the Free Public Library, Broad and Washington streets, under the auspices of the Newark Museum Association. Mr. Ito is a modern artist of the Land of Nippon, and these sketches will be on view until the first of next month.

In connection with them the museum association is also showing the kake-mono paintings from the Rockwell collection, which were included in the first purchase of the museum association. These are of the Buddhist School of Painting and offer a contrast to Mr. Ito's work.

On weekdays this exhibit is open from noon to 6.30, and from 7.30 to 9.30 P. M. On Sunday afternoon it is open from 2 to 6 o'clock, and again in the evening from 7.30 to 9 o'clock.

SCULPTURE AT MUSEUM.

V.F. Art in Newark
The Newark Museum Association is showing in the north galleries of the Free Public Library a collection of ancient sculpture. The individual pieces show the growth of art in plaster, stone, and wood. Each country from which European art is evolved is represented. The collection includes reliefs and tombstones, the latter from a grave near the plains of Marathon.

The representations of Greek sculpture are numerous, of course, but include some of the lesser known pieces as well as those familiar to about every child in school. The Tanagra statuettes and designs for historic ornament form an important part of this collection. Designs applied to architectural and mechanical needs is one of the practical purposes of the exhibit.

A CUBIST SHOW AT THE LIBRARY

7/27/13
A Correspondent Describes Exhibition as the Pathological Division
of the Newark Museum Association—
Open All Summer.

Re the Editor of the Sunday Call:

A pathological division of the Newark Museum appears to have been opened in the exhibition of Cubist works to be seen on the third floor of the Free Public Library. Here some seventeen paintings—most of them more or less serious cases of aberration or degeneracy—are quarantined.

The collection is to be on view during the summer, and the museum is to be congratulated on giving the people of Newark an opportunity to examine these singular productions. Those on exhibition are all the work of Max Weber, who has exhibited at various galleries in this country and Europe.

In commenting on these works it must be remembered that they represent a school or tendency, and that criticism of this movement can and should be made with entire freedom from personal considerations of any kind. To the credit of Mr. Weber it may be said that his paintings seem less outrageous than those of some of the foremost exponents of the school.

Most of the seventeen "cases" represent a lazaretto school of pseudo art, in which everything is sickly and diseased. On the west wall is a picture inscribed as "Trees." It has the dismembered effect of a collection ready for the woodpile. "Dismembered effects" seem to be among the features of this movement. Its neighbor is entitled "New York." It gives a kaleidoscopic combination of factory chimney skyscrapers and blue devils. It is understood that this school aims not so much to represent things as they are, but as they look to the artist, and this particular picture appears to have succeeded in showing how a delirium tremens patient might view New York city.

Among the fourteen paintings on the south wall the "Head of a Woman" shows us an abnormal cranium of the defective type with a sty or other form of eye trouble, a generally sickly appearance and evidently a suitable case for some institution for the feeble-minded. It is one of the illustrations of the lazaretto school. Some of the pictures show bathers and other nude figures, among them being poor demented creatures with their limbs twisted up in strange contortions, together with dropsical and other unhealthy looking beings. These lazaretto types of nudes recall the pitiable demoniac of Gadara wandering, with clothes torn off, among the tombs. Still other figure pieces show various kinds of swollen or misshapen forms suggestive of the specimens of hypertrophied or atrophied parts of the human body that are preserved in alcohol in medical collections. There are nudes that belong to the jointed doll type such as the cave men drew. There are also pictures of so-called still life and landscapes. These are the least offensive and strike one chiefly by their puerility. There are likewise some pictures of the picture-puzzle type. One looks something like a woman's work basket collection of remnants. We can, however, imagine them to be anything we please, like the cloud in "Hamlet," which appeared like a camel, a weasel or a whale as the fancy chose. The series closes with a larger painting on the east

wall. "Interior with Figures" it is called. It gives us another lazaretto scene with demented figures and abortive shapes.

To many visitors the exhibition will seem like an extension department of the Overbrook Insane Asylum and as rubbish that none of us would want on our walls. On the floor above beautiful Greek and Renaissance casts offer a striking contrast—that of sanity with aberration, of the wholesome with the unhealthy and of beauty with monstrous creations. The Milo, the Hermes, the Parthenon frieze or Della Robbia's Singers speak to us like the paintings of Raphael or Murillo, like the music of Beethoven, Bach or Mozart. The indwelling truth and reason found in all real art make them sources of perennial delight. Imbued with immortal life they dwell on the serene and healthy heights, while the lazaretto of Cubism takes us to the marshes, fogs and dank undergrowth where disease breeding vapors rise.

And so a healthy constituted world looks and laughs at the antics of these gropers after the unutterable. Sensational notoriety; then everlasting oblivion, such is the fate of movements like Cubism. It has responded to the demand of novelty seekers for something different even if it be not so good as we had before. Whosoever wishes to dupe and be duped, Cubism is ready at hand.

Not art, but pre-art; an atavism that takes us back to the cave men stage of development—that is how these imbecilities strike the critical visitor. It repre-

sents nothing but sensationalism, aberration of mind and degeneracy, that are the results of pathologic states. It gives us neither composite likeness, a stereopticon view or a moving picture. This crazy subjectivity will have its little cycle or epicycle and its course will be run. It may, perhaps, descend to Tartarus to be a terror even to the shades. Unlike impressionism, preraphaelitism and some other movements, it seems to have absolutely nothing to give to art.

Goethe bids the artist learn his success or failure by the effect of his work on the public. Our statue of Lincoln before the Courthouse, beloved by children and admired by adults, will always have those who rise up and call it blessed. What public would do this with a Cubist Lincoln? Fads and perversions we have with us always. Cubism bears about the same relation to art that a nightmare does to restful sleep, ragtime to music, turkey-trotting to beautiful dancing, or the vagaries of the euphuists and precieuses to good sense.

Of course, we are told that it is our understanding that is unable to comprehend this new and wonderful art development. For this let us be thankful. Madame Blavatsky would have told us the same respecting her esoteric cult with its mahatmas, adepts, astral bodies and other occult requirements. None of the votaries of Cubism seem able themselves to give us a clear explanation of what they mean. Some of them seem to hold that their movement is gaining, while others appear to look upon it as one that will ever be only for the initiated. No doubt a similar diversity of opinion prevails at Overbrook, where its increasing membership possibly leads

some of the inmates to claim that the world is gradually coming round their way, while others hold that this will never happen, inasmuch as genius is always rare and can only be found at its best in such resorts as Overbrook, where congenial souls can meet, and where the unbelieving and uncomprehending world is left outside. In fact this so-called Cubist art, with its ear-mark of unbalanced mental states, properly belongs to Overbrook. Its diagnosis should, perhaps, be one for alienists rather than for art critics. A short time ago an apparently rational and well educated man nearly passed safely through the immigration department at Ellis Island. He had a ticket for Chicago, but his explanation that he was an astronomer and was going through to Mars led to the discovery of his infirmity. Surely in the same class belong those claiming to be artists, but giving themselves away by their Cubist nightmares of paint.

We all remember the fairy tale of the Chinese emperor's alleged magic cloak, which was declared to be only visible to the wise, and how a little child called the bluff and exposed the imposture. Let not, then, any stranger to the museum, supposing that such an institution presents only models of excellence, be puzzled at what he considers is poor work. The visitor is right. It is poor work, the poorest and most puerile. But this does not prevent it serving the useful purpose of enabling us to learn something of an unhealthy movement as we do from tuberculosis exhibits and other medical collections illustrating disease, which have their value as warnings.

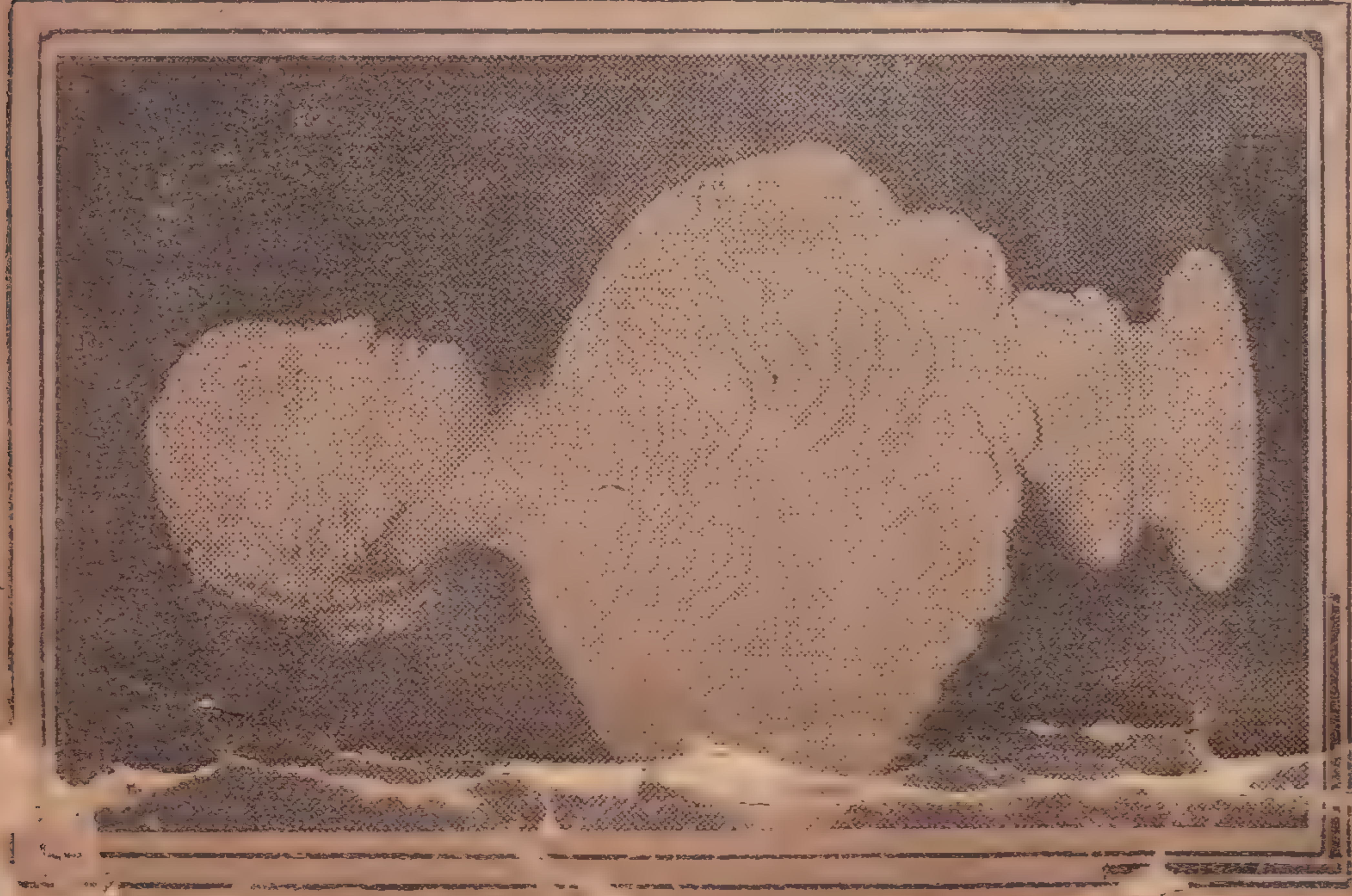
The famous dramatist and writer, Douglas Jerrold, once suffered from a severe illness. He had been delirious and was very weak as he slowly recovered. His wife had left him for an hour or two and on her return found the sick man highly excited. "Wife, come here, quick, for heaven's sake; read that; tell me what it means." He gave her a book of Browning's poems, showing her the one he had been reading. Watching her anxiously, he demanded, "What does he mean?" "I do not know. I do not understand a word," she replied. "Thank God! Thank God!" said Jerrold. "I thought my mind was going." Let not the reader, therefore, be concerned at not understanding this Cubist stuff. The question of the mind unhinged is up to the other fellow.

So the world laughs at the new craze. Parodies of art are transient. Extremists pose, but the world judges dispassionately and serenely. Criticism, one of the functions of which is to expose absurdity and pretension, does its work. A portion of the public can always be fooled; but it is difficult to fool everybody for long.

A LOVER OF ART.

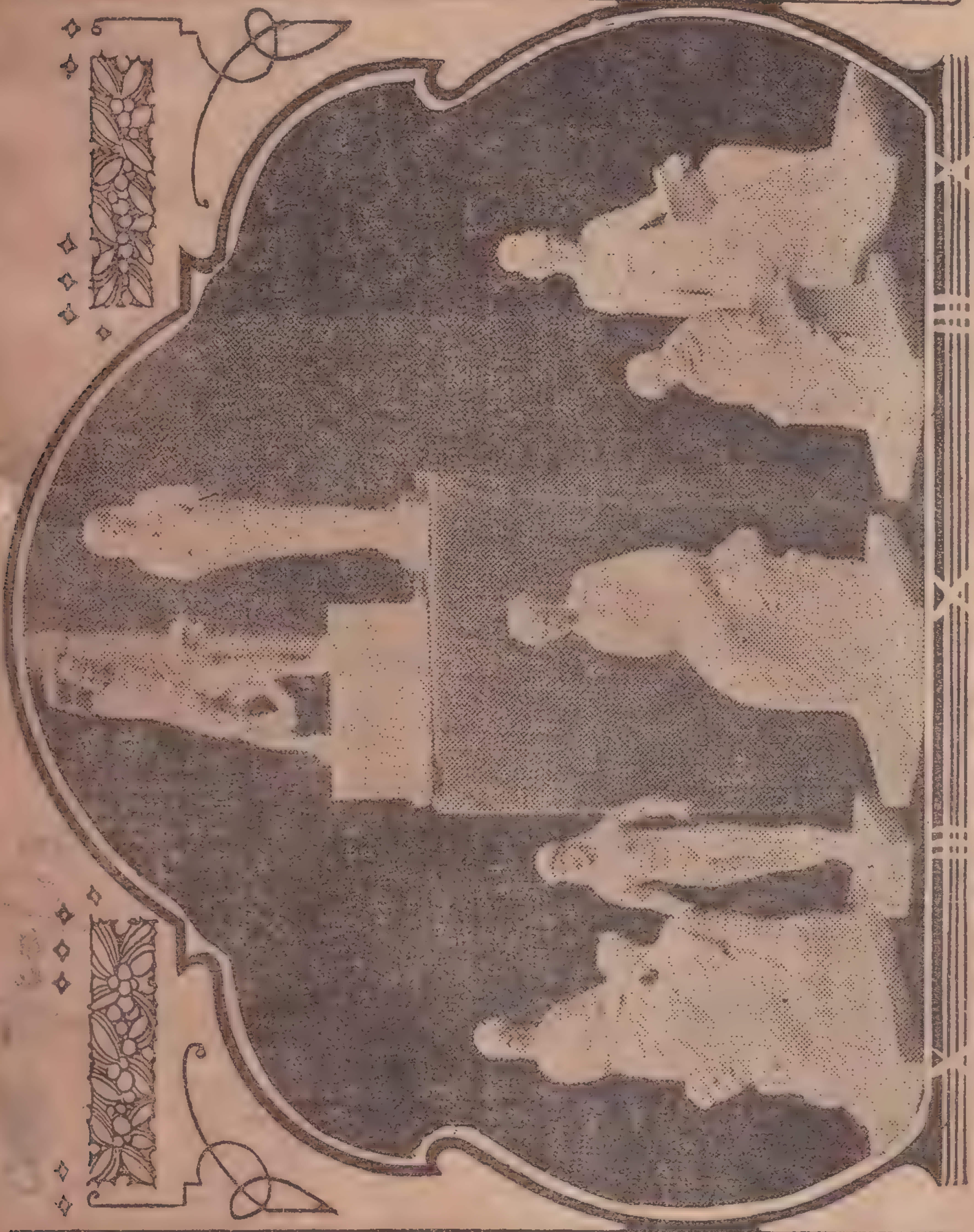
PLASTER CASTS OF WORK

But the importance of the Newark Library collection has been inadequate presentation to the collection now housed



Venus of Enidos by Praxiteles.

Some of the world's masterpieces are reproduced in the sixty-two casts of famous Egyptian, Assyrian, Greek, Roman and Renaissance sculpture recently added to the Newark Museum collection. A gallery on the north side of the fourth floor of the Free Public Library has been set apart for them. These new casts are of unusual excellence and should make for education, delight and inspiration. Among these are some of the most beautiful examples of Greek sculpture and Italian art no one be unwise enough to disparage the collection because it consists of plaster casts in place of the more costly marble. A cast of a masterpiece that is the world's of infinitely more than an original of less artistic execution. The famous Apollo Belvedere in the Vatican is supposed to be a copy from the original. Its detracts little building has for the proper of the Museum t. Parts of the light forward at exhibits not only



Tanagra Figurines and other Statuettes.

prevents them being seen to full advantage, but interferes also with grouping them so as to secure the clearest and most logical presentation of the various objects, and in this way to bring out their full significance.

Gems From Ancient Hellas.

The eyes drawn first to the Greek figures, and here the familiar Venus of Melos seems to reign as queen. Yet perhaps the head of the Hermes, by Praxiteles, is a successful rival. For the work of which this is a portion is perhaps the finest extant example of the great master's art. Another copy from the work of Praxiteles is the head and bust of heroic size of a beautiful woman, a Venus from Cnidos. Near by is a relief of a Victory tying her sandal. In the alcoves are to be found copies from the frieze of the Parthenon. A relief representing three figures brings before us the story of the love of Orpheus for Eurydice, a love so great that he visited the world of the dead to ask for her return.

Perhaps only one thing seems lacking in these reproductions from Greek art, and that is the characteristic Greek love of

color. Temples with their glow of amber, vermilion, ultramarine, green and gold, statuary and reliefs tinted in rich coloring, statues of gold and ivory—these were Greek ideals.

In the museum collection a stele, or gravestone, of Aristion, shows us a Greek soldier with greaves, cuirass, helmet and spear. There is also a fragment reproducing the ceiling of the treasury of Minyas at Orchomenos. In both these we see the design, but not the color of the original. Those who wish to learn something as to the rich coloring of such reliefs should consult at the library G. F. Hill's "Illustrations of School Classics," or the fine colored plates showing the Temple of Jupiter Panhellonos in the third volume of "Restauration des Monuments Antiques," published by the French government.

In the museum's casts those in ordinary plaster have been preferred to those in ivory finish as being best for student work, and more generally used for that purpose.

Casts of the small Tanagra figurines found at Tanagra, in Boeotia, Greece, about 24 miles from Athens, show us the graceful designs of these pleasing

terra cotta figures. Again, however, they are in the chilly white so repugnant to Greek taste. Let the visitor compare them with the Tanagra figures in the adjoining assembly room, where in one of the glass cases on the east side are seen reproductions in natural colors of such figures.

Assyrian and Egyptian Sculpture.

Four Assyrian reliefs adorn the walls. They show us lion hunts, banquets, the offering of libations to the gods, etc., and have an interest more archaeological than aesthetic. Their value is in revealing details of life in those far-off days when Assyria was the war-lord of the world.

Figures of Egyptian pharaohs and a head of the sphinx take us to the art of another ancient nation. The seated figure of Psammetichus, a pharaoh of the twenty-sixth, or Saite, dynasty, who reigned shortly before B. C. 600, bring before us the declining period of Egyptian rule. Small reproductions, showing Egyptian design, are seen in decorative treatment copied from St. Samuel's Church, Venice, while Moorish design is seen in various reproductions from the

Alhambra. Of mediaeval examples there are three figures of monks from the tomb of the Duke of Burgundy at Dijon.

Closing with the Italian Renaissance the visitor will be delighted with the reliefs from the Cantoria frieze, which is considered to be the greatest work of Luca della Robbia (A. D. 1400-1482). They were originally in the cathedral of Florence. These noble reliefs show us boys and girls singing and playing on instruments. They are marked by simplicity, truth and elevation of treatment. Between windows on the south side of the gallery is a Madonna and Child in relief by Michelangelo. A head of Brutus by the same sculptor occupies one of the alcoves.

Reproductions of architectural moldings and smaller examples of miscellaneous articles in cases are another feature of the new additions.

Reaching

He—"Oh, he is a boy!"
She—"How do you like him?"
He—"Why, there's no other than an argument eat anything that agt Exchange."

Mother and Child — Michelangelo.



GERMAN POSTERS AND
CUBISTS' PAINTINGS

Max Weber's Work on View at the
Free Public Library—Posters
to Be Shown Next Month.

Local artists, advertisement writers and advertisers, as well as others, will be interested in the exhibit of German posters by modern artists that will be exhibited in the rooms of the Newark Museum Association at the Free Public Library, Broad and Washington streets, next month.

There are a number of prominent artists represented among the posters to be exhibited in October. A few of the best known names are Bernhard, Hohlbein, Gypkens and Moss. These posters were bought for the Newark Library by John Cotton Dana, librarian, when he was abroad a couple of years ago.

They are lent by the library to the Newark Museum Association. The collection has been exhibited three times previously in as many cities. First at Baltimore; then in Detroit, by the Detroit Society of Arts and Crafts, and later at the Rhode Island School of Design, in Providence.

There is now on exhibition in the museum office, on the third floor of the main library building, a collection of paintings representing work of the Cubist school, by Max Weber. There are seventeen in all, and they include landscape, still-life and interiors. Newarkers who

want to know how they would be apt to look if "done in oils" by a Cubist can find out by examining some of these portraits. The paintings were submitted to the International Exhibition in New York city last winter, but were not hung, because the committee in charge was of the opinion that the pictures were a little too advanced examples of Cubism.

A recent bulletin of the Newark Museum Association tells something about the artist and his work. Weber is an American of Russian descent. He studied first at the Normal School of Fine Arts at Pratt Institute, Brooklyn. Then he had charge of the art department at the State Normal School at Duluth, Minn. Next he went to Paris, there becoming a friend of Jules Flandrin and Henri Rousseau. He came back to this country in 1900, and has since been located in New York city. Among other places his work has been exhibited in London.

Even Star Nov 8, 13
Exhibition of Colored
Pictures at the Library

One of the most successful exhibitions of its kind shown at the Free Public Library in years is the display of colored pictures now being shown in the art department on the third floor.

The exhibition consists of sixty large colored pictures, both educational and decorative, and are of particular interest to school teachers. Miss B. Gardner, who is in charge of the exhibition, has sent out notices of the exhibition to 1,700 school teachers throughout the city, of which number a good part has responded in person.

The exhibits are made up principally of Norwegian, French, German and English lithographs, and will be shown by Miss Gardner any weekday between the hours of 12 noon and 6 p. m. The exhibition will continue until November 30.

call Nov 16, 13
PICTURES FOR SCHOOL USE
SHOWN IN LIBRARY EXHIBIT

An exhibition of sixty large colored pictures, both educational and decorative, and especially interesting for school work, is being shown on the third floor of the Public Library. Cards giving notice of the exhibit have been sent out by the art department to 1,700 teachers in the city. The pictures and educational charts will be lent to teachers for a month and delivered to the schools.

The pictures shown are lithographs which have been procured from England, France, Germany and Norway. Some are framed and merely decorative in character, but suitable for the walls of any room; others are in the form of large charts, which are lent to teachers for educational purposes. Among the framed pictures shown are two copies of paintings in the House of Parliament, London, which illustrate scenes in early English history.

Art Department

POSTER EXHIBIT CONTINUED,
OWING TO PUBLIC INTEREST
SundCall - Nov 2, 13

Close to 2,000 persons visited the collection of German posters, arranged in the Public Library museum, during the first three weeks of October, and it has been decided to continue the exhibition until November 15, owing to the unusual interest shown by the public. Three posters by Swiss artists have recently been added, which are in strong contrast to the German exhibits and which are of especial interest to commercial art students.

The exhibition is open on week-days 12 to 6.30, 7.30 to 9.30, and on Sundays 2 to 6, 7.30 to 9.

WHAT ARE MUSEUMS FOR,
ANYWAY? ASKS "NEWARKER"
Art Department
October Number of the Library House
Organ Kicks Over a Few
Popular Idols.

SundCall - Oct 26, 13
The October issue of "The Newarker," the house organ of the local Free Public Library, has for its dominant theme "The Gloom of the Museum," and throughout its pages Librarian John Cotton Dana is manifestly striving to show how museums the world over fail to attain to a proper degree of real usefulness.

"To-day," says Mr. Dana in his leader, "museums of art are built to keep objects of art, and objects of art are bought to be kept in museums. As the objects seem to do their work if they are safely kept, and as museums seem to serve their purpose if they safely keep the objects, the whole thing is as useful in the splendid isolation of a distant park as in the centre of the life of the community which possesses it."

"To-morrow, objects of art will be bought to give pleasure, to make manners seem more important, to promote skill, to exalt handwork and to increase the zest of life by adding to it new interests; and these objects being bought for use will be put where the most people can most handily use them, in a museum planned for making the best use of all it contains and placed where a majority of the community can quickly and easily reach it."

Some idea of the many different angles by which the librarian presents his somewhat sweeping arraignment of museums may be gained from the captions, a number of which are as follows: "How Museums Came to Be Gloomily Beautiful," "Why Museums Are Way Off in the Woods," "The Museum of Religious Gloom," "Museum Failures Are Not Chargeable to Specific Persons," "Museums Should be Central," "The Vast Extent of Museum Collections Leads to Obscurity," "The Undue Reverence for Oil Paint," "Is the Department Store a Museum," "Why Not Branch Museums?" "Do We Need Museums at All?" "The Museum as the Public's Friend and Guide."

There is much food for thought in "The Newarker" for October, as the above may at least partially indicate.

EXHIBIT AT LIBRARY FOR
NEWARK DAY CELEBRATION
SundCall - Nov 2, 13

"Newark Day" will be observed at the Public Library to-morrow, and special exhibits will be arranged for different sections of the building. Many old books and prints, giving the early history of the city, will be found in a case in the lending department, and another collection will be placed in the fiction room.

Among the exhibits in the children's room will be a number of fine specimens of Indian arrow heads and Indian hammer heads, which were found recently in the yard at 84 Clinton street. Pamphlets giving the history of Newark will be ready for distribution to the children.

A number of relics of early Newark will be on exhibition in the museum on its fourth floor. These include a gun and six oreide teaspoons made by Seth Boyden, the Newark inventor. Also of interest will be a number of photographs of old houses of historic interest in the city.

Although Newark Day will be celebrated to-morrow the collection will be on view at the library during the week. Posters and circulars will give information concerning all the exhibits.

AMERICAN PAINTERS' WORK EXHIBITED IN LIBRARY

Sund Call - 12/7/13

Two interesting exhibitions are being held in the Public Library, one of woodcuts, etchings and aquatints on the third floor, and the other, twenty paintings by twenty living American painters, on the fourth floor. Both collections are shown by the Newark Museum Association. The woodcuts, etchings and aquatints are by Helen Hyde, who was born in New York State, but now lives in Tokyo and San Francisco. She studied in Paris, Berlin and Tokyo. Sixty-four of her works, of varied subjects, are shown in the collection.

The twenty paintings by American artists are divested of the usual gilt frames, the appearance being enhanced by the plain black borders which have been substituted by the Museum Association. Among the artists represented in the collection are Gardner Symons, Ben Foster, Paul Dougherty, Martha Walter, Guy Rose, Emil Carlsen, Chauncey F. Ryder, Charles W. Hawthorne, Albert P. Groll, Richard E. Miller, William H. Howe, Charles H. Davies, Frederic C. Frieseke, Cecil Chichester, Elmer L. MacRae, Frederick J. Waugh, William Sarlin, Carleton Wiggins, W. L. Metcalf. In the catalogue of the paintings the Museum Association has reprinted an excellent article, "How to Look at Pictures." The exhibitions will be on view afternoons and evenings this month.

PRINCETON EXHIBITION

OPENS AT NEWARK LIBRARY

Sund Call - Jan 18/14

The exhibition of Princeton College material, for which preparations have been under way for many weeks, was opened yesterday at the Newark Free Public Library, where it may be seen free of charge during the library hours for the next two or three weeks. When the exhibition here is over the exhibit will probably start on a tour of the larger cities of the entire State. The exhibition is most interesting, containing much original material and illustrating most graphically the beginning, growth and steady rise of the institution. The exhibit traces Princeton's upbuilding in an entertaining and instructive way.

It has been made possible by the local Princeton Club and it is hoped by means of it to diffuse a wider and truer knowledge of the college and of its achievements throughout New Jersey.

GERMAN POSTER EXHIBIT OPENS IN PUBLIC LIBRARY

Sund Call - 1/18/14

The exhibition of German posters opened Friday in the Public Library under the auspices of the Newark Museum Association. As it is quite generally admitted that Germany leads the world today in the art of pictorial advertising the exhibition is of especial interest to students of commercial art. A short time ago a similar exhibition was held which was so widely attended that another collection was arranged.

Among the artists represented are Paul Stollreiter, Heino E. Wiemann, D. Polster, E. Edel, A. Jank Wilhelm Schaefer, Guillaume, Kossuth, A. Muenzer, L. Hohlwein, Pretorius, Leo To, Schnabel, Mare, Duhle, Lindenstaedt, Scheffler, Arnold, Laber, von Stuck, Biehl, Mare, Bernhard, Heynig and Julius Klinger.

The exhibition will continue until Saturday, January 31. The hours are: Daily from 12 to 6:30, and 7:30 to 9:30; Sunday, 2 to 6 and 7:30 to 9:30. The Museum Association has sent out an attractive announcement which contains a poster by Hohlwein on the leaflet.

Some Features of at the Newark Library

The Princeton University exhibit, which is to be on view at the Newark Free Public Library in the near future, affords a very instructive glimpse into the beginnings and early development of the higher education in New Jersey. An article sketching the general nature of this collection of Princetoniana appeared in the Sunday Call of December 14. A more intimate description of some of the features of the collection would undoubtedly be welcome to many of the Call readers. The purpose of the present article is chiefly to call attention to certain things of a literary nature which the average visitor to the exhibition will probably not have opportunity to familiarize himself with to any considerable extent.

One of these literary features is what might be termed an autobiography of Princeton College during the early, struggling years of its existence. It is entitled "An Account of the College of New Jersey," and was published by order of the trustees. The identity of the author or authors is not stated, but, whoever he or they may have been, the book speaks with authority and with a constant, intelligent adherence to the best traditions of the institution from which it emanated.

It is impossible to contemplate the beginning of this great university, as set forth in this work, without a higher admiration and a deeper veneration for the men who laid its foundations and built the nucleus of a superstructure which has grown to such majestic proportions.

FROM NEW JERSEY'S FIRST PRESS.

The book was issued from the first press in New Jersey, that of James Parker, of Woodbridge, in 1764. It brings the history of the college up to that year from the time it was founded by Jonathan Belcher, then Governor of the Province of New Jersey, in 1748. The Governor remained a constant and sincere friend of the institution, and upon his death, in 1757, left to it his own valuable library. The book also tells of the effective and devoted work of the Rev. Aaron Burr, as president of the college when it was located in Newark.

In those days the College of New Jersey, as it was then known, was only camping out. The pupils lived at different private houses in the town, and most of the recitations were held in the old Courthouse. From the first the institution had difficulty in getting enough funds to keep it going, and to save it from total collapse agents were sent

abroad in 1853 to solicit financial aid. Their mission was even more successful than had been hoped, and with the aid of subscriptions obtained in England land was bought at Princeton, to which the institution was transferred in 1757. But let the book explain its own purpose and tell its own story:

PRINCETON'S BEGINNINGS.

"The importance of the liberal education of youth, both to church and state, and the necessity of public schools and colleges for that end, is now so universally acknowledged, as to render an enlargement upon it unnecessary, by way of introduction to the following account. The main design of this publication, is to acquaint the world, with the rise, progress, and present state of the College of New Jersey, which for some Years past, hath been an Object of public Attention.

"The great disadvantages; this, and the contiguous provinces lay under, some years ago, for want of such an institution, are well known. The distance of the British universities, and the expences attending an education abroad, were, to the American colonists, insuperable obstacles. The two colleges of New England, and that of Virginia, then the only seats of learning in the wide-extended British empire in America, were too remote from each other, to extend their influence through these intermediate colonies. Hence, in point of literature, a large tract of a well-peopled country, necessarily lay rude and uncultivated.

"As the colonies increased, the exigencies of affairs, both of an ecclesiastical and political nature, became more and more urgent. Religious societies were annually formed, in various places; and had they long continued vacant, or been supplied with an ignorant illiterate clergy, Christianity itself, in a course of years, might have become extinct among them. Affairs of state also became more embarrassed for want of proper direction, and a competent number of men of letters, to fill the various political offices. The bench, the bar, and feats of legislation,

required such accomplishments, as are seldom the spontaneous growth of nature, unimproved by education.

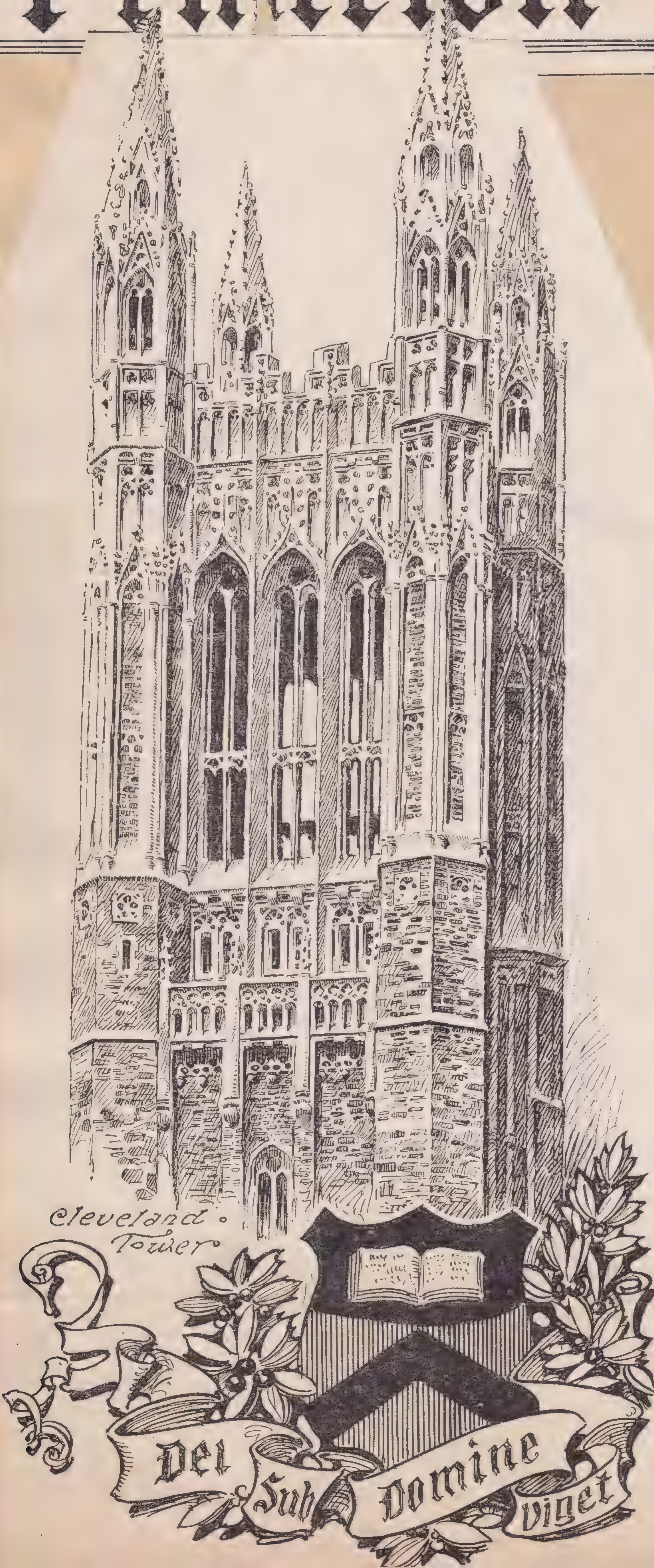
BELCHER GRANTS A CHARTER.

"Yet, even in this dark period, there were not wanting several gentlemen, both of the civil and sacred character, who, forming a just estimate of the importance of learning, exerted their utmost efforts, to plant and cherish it in the province of New Jersey. After some disappointments and fruitless attempts, application was at length made to his excellency Jonathan Belcher, Esq; at that time governor of

the province, and, in the year 1748, he was pleased, with the approbation of his majesty's council, to grant a Charter, incorporating sundry gentlemen of the clergy and laity, to the numbers of twenty-three, as trustees, investing them with such powers, as were requisite to carry the design into execution, and constituting his majesty's governor for the time being, ex officio, their president.

"That the constitution of this college, is founded upon a free and catholic bottom, and calculated for the equal and general advantage, of every religious denomination of protestants, will clearly appear, by the following extract from this charter: 'And Whereas by the fundamental Concessions made at the first Settlement of New Jersey, by the Lord Berkely and Sir George Cartaret then Proprietors it was among other things conceded and granted that no Freeman within the said Province should at any time be molested punished-disquieted or called in Question for any Difference of Opinion or Practice in Matters of religious Concernment who do not actually disturb the Peace of the said Province they behaving themselves peaceably and quietly and not using this Liberty to Licentiousness nor to the civil injury or outward Disturbance of others WHEREFORE and for that the said Petitioners have also expressed their earnest Desire that those of every religious Denomination may have free and equal Liberty and Advantage of Education in the said College any different Sentiments in Religion notwithstanding, etc., etc.' The world hath here the strongest attestation, of the liberal principles, not only of the government in granting, but also of the petitioners themselves in their application for a charter. The views of the latter, extended to the common benefit, of all their protestant brethren. Indeed, had they otherwise disposed, the constitution happily disables them from ever preventing the institution, to any narrow or sinister purposes: For the charter further contains the following clause, 'And we do further will give and grant unto the Trustees of the said College that they and their Successors or the major part of any thirteen of them which shall convene for the Purpose may make and they are hereby fully empowered to make and establish such Ordinances Orders and Laws as may tend to the good and wholesome Government of the said College and all the Students and several Officers and Ministers thereof and to the public Benefit of the same not repugnant to the Laws and Statutes of our Realm of Great Britain of this our Province of New Jersey and not excluding any Person of any Religious Denomination whatsoever from free and equal Liberty and Advantage of Education or from any of the Liberties Immunities or Privileges of the said College on Account of his or their being of a religious Profession different from the said Trustees of the said College

Princeton Exhibit



etc.

FOUNDED ON A FAIR PLAN.

"If any unfavourable representations have been any where made of this institution, as an illiberal scheme, contrived to subserve the contracted interests of a religious party, it manifestly appears from the above view of its fundamental constitution that they are untrue and groundless. And, from its management hitherto, which is no secret, it may be affirmed in the fact of the world that the execution has been as fair, impartial and generous as the plan upon which it was originally founded.

"Thus were the trustees possessed of a naked charter, without any fund at all to accomplish the undertaking. This, in the eyes of some, gave it the appearance of an idle chimerical project. Their only resource, indeed, under the smiles of Heaven, was in the beneficence of the advocates and friends of learning. After various solicitations in America, the contributions, tho' often generous and worthy of grateful acknowledgement, were found by no means adequate to the execution of so extensive a design. Therefore, in

the year 1753, two gentlemen were sent as agents to Great Britain and Ireland, to solicit additional benefactions. There the institution was honoured beyond the most sanguine expectations, with the approbation and liberality of several political and ecclesiastical bodies; and of many private persons, of the nobility and gentry, among the laity and clergy of various denominations.

"The students, in the meantime, who in the beginning, were few in number, lived dispersed in private lodgings, in the town of Newark; at which place the college was first opened; the public academical exercises being generally performed in the county court-house. The difficulties and danger of the circumstances, both with regard to the moral and literary improvement of the youth, could scarcely have been encountered so long, had it not been for the indefatigable industry and vigilance of Mr. President Burr, the first who officiated in that station. And it was much owing to his unremitting zeal and activity that this college so suddenly rose to such a flourishing condition.

THE REMOVAL TO PRINCETON.

"The trustees, thus generously assisted, immediately set about erecting a building in which the students might be boarded as well as taught, and live always under the inspection of the college officers, more sequestered from the various temptations attending a promiscuous converse with the world, that theatre of folly and dissipation. The little village of Princeton was fixed upon, as the most convenient colony, on the public road between New York and Philadelphia, and not inferior in the salubrity of its air, to any village upon the continent.

"The edifice being nearly finished, and considered as sacred to liberty and revolution principles, was denominated NASSAU-HALL, from that great deliverer of Britain, the assertor of protestant liberty, K. WILLIAM the IIIrd, prince of Orange and Nassau. It will accommodate about 147 students, computing three to a chamber. These are 20 feet square, have two large closets, with a window in each for retirement. It has also an elegant hall, of genteel workmanship, being a square of near 40 feet, with a nearly finished front gallery. Here is a small, though exceeding good organ, which was ob-

voluntary subscription: of
h, and of the same height,
age, for the use of the
public exhibitions. It is
on one side, with a por-
majesty, at full length;
other, with a like picture,
it the family arms neatly
a gilt,) of his excellency gover-
CHER. These were bequeathed
latter to this college. The library,
is on the second floor, is a spacious
om, furnished at present with about
volumes, all which have been the
gifts of the patrons and friends of the
institution, both in EUROPE and Amer-
ica. There is, on the lower story, a com-
modious dining hall, large enough to ac-
commodate as many as the house will con-
tain, together with a large kitchen, stew-
ard's apartments, etc. The whole struc-
ture, which is of durable stone, having a
neat cupola on its top, makes a han-
some appearance, and is esteemed to be
most conveniently plan'd for the pur-
poses of a college, of any in North-Amer-
ica; being designed and executed by that
approved architect Mr. Robert Smith, of
Philadelphia."

There were about seventy students in
the college at the time of its removal to
Princeton. They found the quarters there
not quite complete, but vastly superior in
equipment to anything they had had in
Newark. Only a few months after it had
been established in its new location the
institution suffered, in the death of its
president, what was then looked upon as
an almost irretrievable loss. Comment-
ing upon the character of the elder Aaron
Burr, the book says:

CHARACTER OF THE ELDER BURR.

"Few men were possessed, in an equal
degree, of such an assemblage of superior
talents. He seemed to be peculiarly
formed for that important sphere of ac-
tion, which was assigned to him in the
latter part of his life."

But afflictions did not come singly to
the college.

"The same year," the history goes on to
say, "died also his excellency Governor
Belcher, who continued, to the last, a
zealous patron of religion and learning.
His library, consisting of 474 volumes, to-
gether with several other useful and or-
namental articles, he left to this college,
of which he himself was the founder."

The Rev. Jonathan Edwards succeeded
to the presidency.

"Great were the expectations of the
public," says the historical story, "from
the administration of a clergyman of his

distinguished rank in the literary world.
But in a few days after his arrival at
Nassau Hall he was seized with a mortal
distemper. And it pleased the sovereign
of the universe to call him from the stage
of action before he could apply his skill-
ful hand to the work which his prede-
cessor had so dexterously forwarded."

The deaths, in quick succession, of its
friend the Governor and its two presi-
dents proved a stunning blow to the
young and struggling institution. Things
took on a new aspect, however, when the
trustees succeeded, eighteen months after
the death of Edwards, in getting a man for
the presidency whose record was a
guarantee of efficiency, the Rev. Samuel
Davies, of Virginia. But the horoscope
of fate seems to have been cast against
the early presidents of Princeton. After
only three years in office the successor of
Edwards was also claimed by death.

This brings the early history of the col-
lege up to the time of the presidency of
the Rev. Samuel Finley, during whose
regime the book was written. He had
proved his ability as manager of a private
academy in Nottingham, Pa., and under
his experienced leadership the New Jer-
sey institution was placed on a substan-
tial footing.

A MONUMENT TO THE FOUNDERS.

So much for the historical section of
this instructive book. The rest is de-
voted to an account of the "modes of gov-
ernment and instruction, manner and ex-
pense of boarding," etc. The volume is
vastly more than an interesting literary
relic. It is a monument to the breadth of
mind and strength and fixity of purpose
of the makers of Princeton College.

More in the line of a literary curiosity

is a small volume entitled "The Military
Glory of Great Britain, an Entertainment
given by the Candidates for Bachelor's
Degree, at the Close of the Anniversary
Commencement, held in Nassau Hall,
New Jersey, September 29th, 1762." It is
printed by William Bradford, in Phila-
delphia, in the same year.

The work extols Great Britain to the
skies and prays for the utter discomfiture
of all her enemies. Such sentiments are
strangely in contrast with those which
would have been exploited in the same
place and by the same student body in
the thrilling days that followed soon,
when Princeton was a hotbed of the Rev-
olution.

"The Military Glory of Great Britain"
was a musical production, the score be-
ing inserted between the pages of the
libretto. Here is a section of the poem,
giving a good idea of the general trend
of the work:

IN LAUDATION TO BRITAIN.

"Introductory Chorus.

"Triumphant Fame ascend the Skies,
Ever glorying in our Isle,
Loud proclaim o'er distant Realms
How BRITISH POWER, and BRITISH
GLORY rise.

"Enter first Speaker; proclaiming
Britannia Conqueror, by Way of Introduc-
tion to the next Speech.

"As down the plain with easy Tide
The Streams, when unmolested, placid
glide;

But, when descends a sudden Shower,
They pour amain a foaming Flood;
The Mountains hear the Torrents roar,
And Echoes shake the neighboring Wood:
So mild and peaceful, fair Britannia
mov'd

Her harmless Sceptre; 'till her Wrath
enflam'd,

GALLIA all her Vengeance prov'd;
Haughty Lewis's Rage was tam'd
Envy and Terror; seized the hostile Na-
tions round.

"Chorus II.

'Gallia Sons shall vaunt no more,
Her Armies broake, her Fleets de-
stroy'd

Gallic Power.

And Gallia Pride

In vain our injur'd Arms defy'd

"Enter second Speaker: who enumerates
several of the most important Conquests
of Great-Britain, with Encomiums on some
of the principal Generals.

"It is not mine to raise with forming
Hand,

A mute Encomium on its marble Base;
But yet in humble Phrase I'll dare re-
hearse

The mighty Deeds of Britain's conquering
Arms:

What could avail Monongabela's Rage,
Tho' glutted to the full with Blood indig-
nant,

If in the Breast of Warlike Johnston lay
Unerring Thunders of just Revenge?
To him no Mean Reward of Honour's
due:

Since that glad Day, the first auspicious,
shed

A Tide of Glory o'er the Western World
Hence what new Triumphs in Succession
croud

Our smiling Annals! Gracious Powers in-
deed,

To spin out such a Length of prosp'rous
rate!

Immured in brazen Walls, Canadia's
Hope,

Stood Louisburg; whose tow'ring Bul-
works brav'd,

In bold Defiance, Victory itself;
But, no great Wolfe, and Amherst; Sons
of War,

Whose very Names struck Terror on the
Foe.

But, ah! let not the Ardour of thy Youth
Unconscious Wolfe, with such Precipi-
tance,

E'er yet thy full Carreer of Glory's run.
Urge thee on Dangers—but 'twas thus or-
dain'd.

Such Blood Canadia's Plains ne'er stain'd
before;

Nor happier Genius ever rose to Fame;
His Death, itself, the Expiation flew;
Wolfe, dying, conquer'd; conquering, was
immortal,

Nor ceases Victory; Amherst still ap-
pears,

Illustrious from a Train of glorious Deeds
Him prudent Foresight, and sagacious
Cares

Led tho the Perils of a savage War:
'Twas but to shew the Glittering of his
Arms,

And Montreal with all Canadia yields.
Hence a long Tract of Continent sub-
dued:

The ruthless Natives champ the reigning
Curb

And break their Arrows with indignant
Rage.

What shall I say of Afric's torrid Coast
Where the parch'd Adder gasps for Life:
or what,
Of Laurels gather'd in those golden
Climes,
Where the first Sun beskirts the Eastern
Clouds,
And where the Roman Eagle never flew?
What shall I say of all the wond'rous
Deeds,
Of which Germania's Witness? As, when
falls
Resistless Eurus on the Baltic Main,
The heaving Billows, of enormous Weight,
Dash, like projected Mountains, full
against
Th' unyielding Shore; thus, with impet-
uous Tide,
Pcured the whole force of Gaul on Han-
overia;
And had e'er overwhelm'd; But the mighty
Soul
Of Ferdinand, as Atlas firm, withstood;
And broke the Vehemence of the pressing
War.
So, the spent Ocean weaken'd with the
Rage
Which long had urged the stable Conti-
nent,
Falls back at length, and in itself sub-
sides.

Shall I again repeat the brave Exploits
Of Monckton in the Western Isles? those
late,

Within these peaceful Walls we sung, en-
flam'd,

With all the Ardours of a Patriot Heart:
But Monckton's Deeds demand repeated
Songs.

Nor should I pass in Silence Gaudeloupe,
Belle Isle, or what the British Flag
achiev'd,

Whether it thunder'd on the Gallic Coast:
Or rode in Triumph o'er the boundless
Main?

Surprising Series or renown'd Exploits!
A God, & God, directs th' Affairs of Men.
What then avails Iberia's Insolence,
So oft' surpress'd by our superior Arms.
Fraught with almighty Aid? While Brit-
ish Sons,

Inur'd to Toils heroic, burn with Love
Of Honourable Fame, nor Power, nor
Threats,

Shall damp their ardour in their bold
Career."

Patrick Henry and the Boston Tea
Party were yet to come. But they were
not long in coming. And yet we may
imagine the applause that followed the
concluding strains of this hymn of lauda-
tion:

"Long May a George the regal Sceptre
sway;

And scatter Blessings with a lib'ral
Hand

Around the peaceful Globe; but dire
Dismay

On all who dare his injured Arms with-
stand.

While Mountains poise the balanc'd
Globe.

Shade and Light the World enrobe
While Sun and Moon and Stars endure,
And a blessed Radiance pour,
British Fame shall bear the Prize;
And in a Blaze of peerless Glory rise."

Another article in the exhibit which
might class as a literary curiosity is "An
Ode to Peace," by the Rev. Samuel
Davies, A. M., president of the College
of New Jersey, set to music by James
Lyon, A. B., and sung at the Public Com-
mencement in Nassau Hall, September
the 24th, 1760. "While Death's horrendous
engines roar," and "nations die by mutual
hands," gentle peace is invoked to come
on the scene. And yet there seems to be
a genuine feeling of satisfaction in the
activities of the intrepid sons of Great
Britain, who "chace the trembling fugi-
tives of France" or "crow'd them in a
hasty Grave." Here is the full text of
the ode:

THE ODE TO PEACE.

"While Nations die
By mutual Wounds,
And Terror and Destruction walk their
Rounds:

While wide-extended Countries lie
Swimming in Seas of human Gore;
And Death's horrendous Engines roar;
And Horror glares in every Eye;
Descend sweet PEACE! thy Balm
prepare,
And heal the bleeding Wounds of War.

"Gentle PEACE! with mildest Rays,
Shine on the happy, happy Days,
When GEORGE, the well-Belov'd and
Great,

With Honor fills the Royal Seat,
And over half the Globe from thence,
Sheds his propitious Influence,

HAPPY, HAPPY DAYS, when
BOONE
Reflects the Splendors of the Throne,
On distant Lands, beneath the setting
Sun.

"Happy, Happy, Happy Days,
When WOLFE VICTORIOUS for his
Country bleeds—

(Eternal FAME! proclaim his Praise,
And sound His Mighty Deeds!)

When led by AMHERST, circumspect
and brave,
BRITAIN'S intrepid Sons advance,
O'er rugged Mountains, Desarts wide,
And Wastes by human Foot untry'd,
To chase the trembling Fugitives of
France,
Or crow'd them in a hasty Grave.

"Gentle PEACE! With Mildest Rays,
Shine on These Happy, Happy Days,
Happy, Happy, Happy Days,
Which with BRITAIN'S Glory blaze.
Descend sweet PEACE! Thy Balm Pre-
pare;
And Heal the Bleeding Wounds of War."

Another curiosity, although not exactly
in the literary line, is a bill for a
spread" enjoyed by the moguls of the
college. It shows that in the old days of
the higher education in New Jersey the
inner man was not neglected. Whether
any of the dignified gentlemen found their
bits a little snug for them on the follow-
ing morning, history sayeth not. Here
is the itemized statement of the purveyor
of viands and liquids, with the official
"O. K.":

The Trustees of New Jersey College

		Dr.		
		L	s	d
1771	Sept. 27th			
	To 37 Dinners	4	12	6
	To 23 bottles of Wine at 5s.	5	15	
	To 8 bottles Porter	0	16	
	To 6 Bottles of Beer	0	9	
	To 3 double bowls of Punch	0	9	
	To 3 bowls of Toddy	0	6	
	To Tea for 13 Gentlemen	0	13	

L13 s0 d6

The above deed I believe to be just
Jno. Witherspoon.

Princeton 12 Dec, 1771. Received of Mr.
Sargent the above Sum of Thirteen
Pounds and Six pence Proc. Money by
me. William Hicks.

The graduates of Princeton had much
to do with the triumph of the Continental
cause in the War for Independence. The
list of Princeton men who wore the buff
and blue is surprisingly long. It includes
many officers of high rank and of distin-
guished service.

It is unquestionably a fact, although
not brought out in any of the documents
to be seen in the Princeton exhibition,
that the students of the college while it
was in Newark drew much of their spirit
of independence from the happenings
around them. During the years the col-
lege was here there were numbers of dis-
turbances caused by the struggles of the
people to resist oppression at the hands
of the Lord Proprietors and of officers of
the crown. On a number of occasions the
men of the entire county gathered in
large numbers at the Courthouse and in
front of the jail that was adjacent and
forcibly released other citizens from con-
finement. Newark was one of the hotbeds
of protest against tyranny.

The students attended recitations either
in the Courthouse or in the church next
door, and they were virtually in the
midst of these disturbances.

A short time before the close of the
War for Independence a prominent New-
ark loyalist, who had fled to England,
being still firmly convinced that the
crown would win in the struggle, drew up
a scheme for the government of the col-
onies when once the war should be at an
end and his fellow countrymen properly
humbled. Among other important fea-
tures of this scheme was one which would
have required that there be no colleges
or universities but such as were directly
under the supervision of reliable officers
or other representatives of the home gov-
ernment, in order to effectually eliminate
all teaching that would tend to foster se-
dition or disrespect toward the govern-
ment. The loyalist who drew up this
plan had lived in Newark during the time
the College of New Jersey, now Prince-
ton, was here, and it is practically certain
that he had looked upon the freedom of
thought and action of the students, under
the influence of the disturbed people of
the neighborhood, as a "baleful" influ-
ence, contributing to the many causes
which brought about the war.

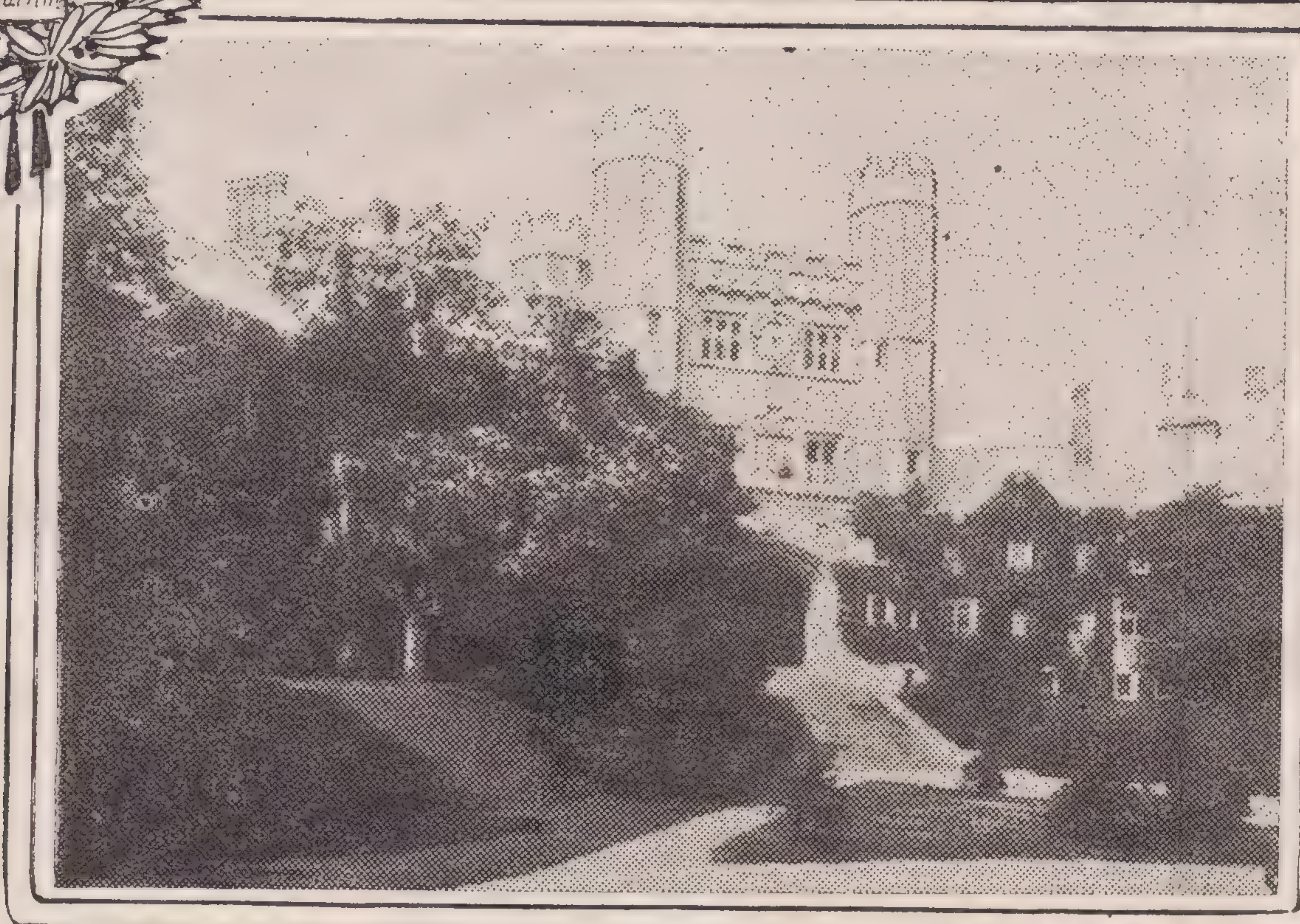
A Princeton Exhibition That Is to T



*Nassau Hall and
President's House.
• 1764 •*

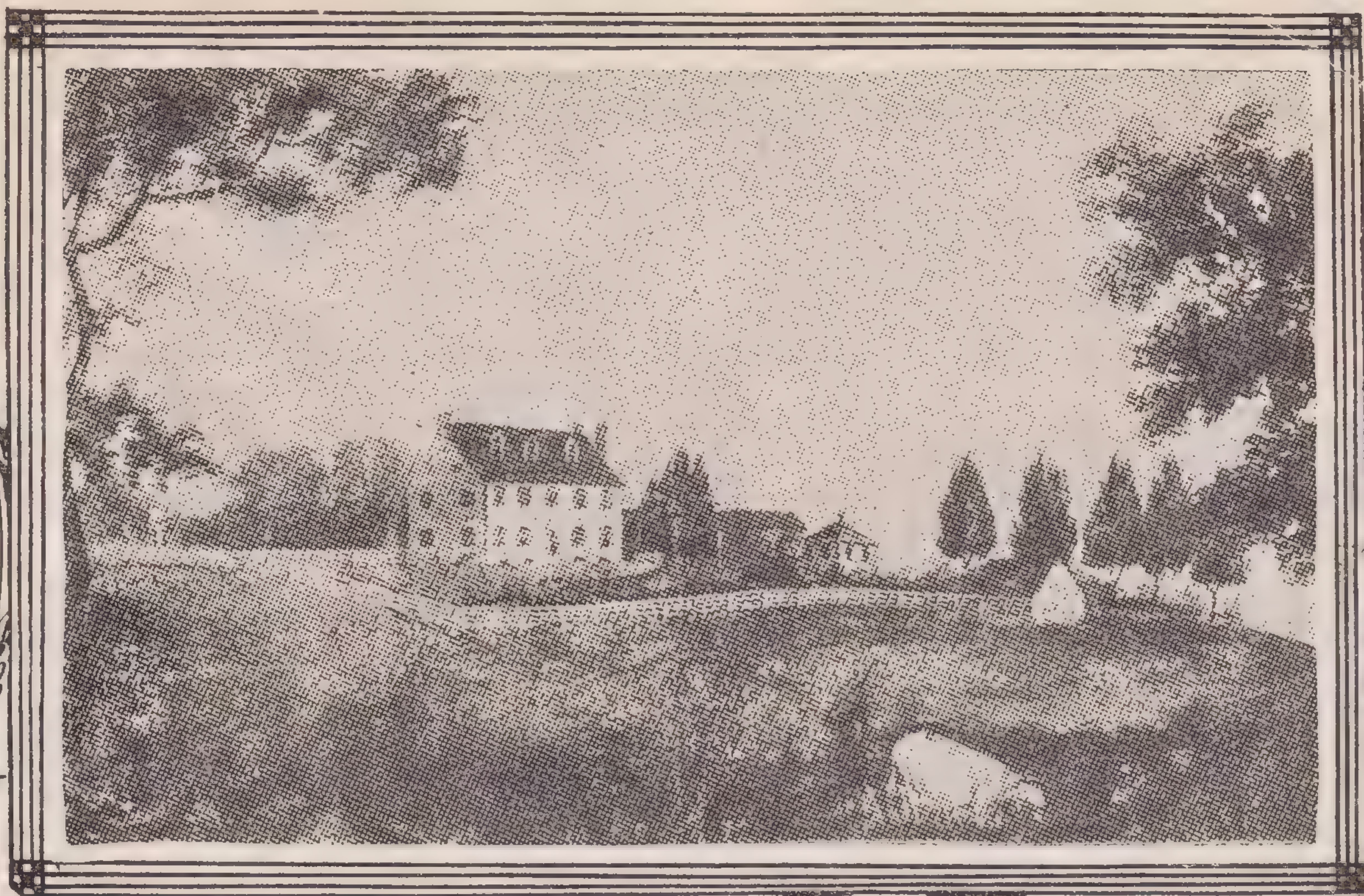


*John Grier Hibben
President of Princeton University*



*• Blair Arch •
Entrance to the Campus
from the Railroad Station •*

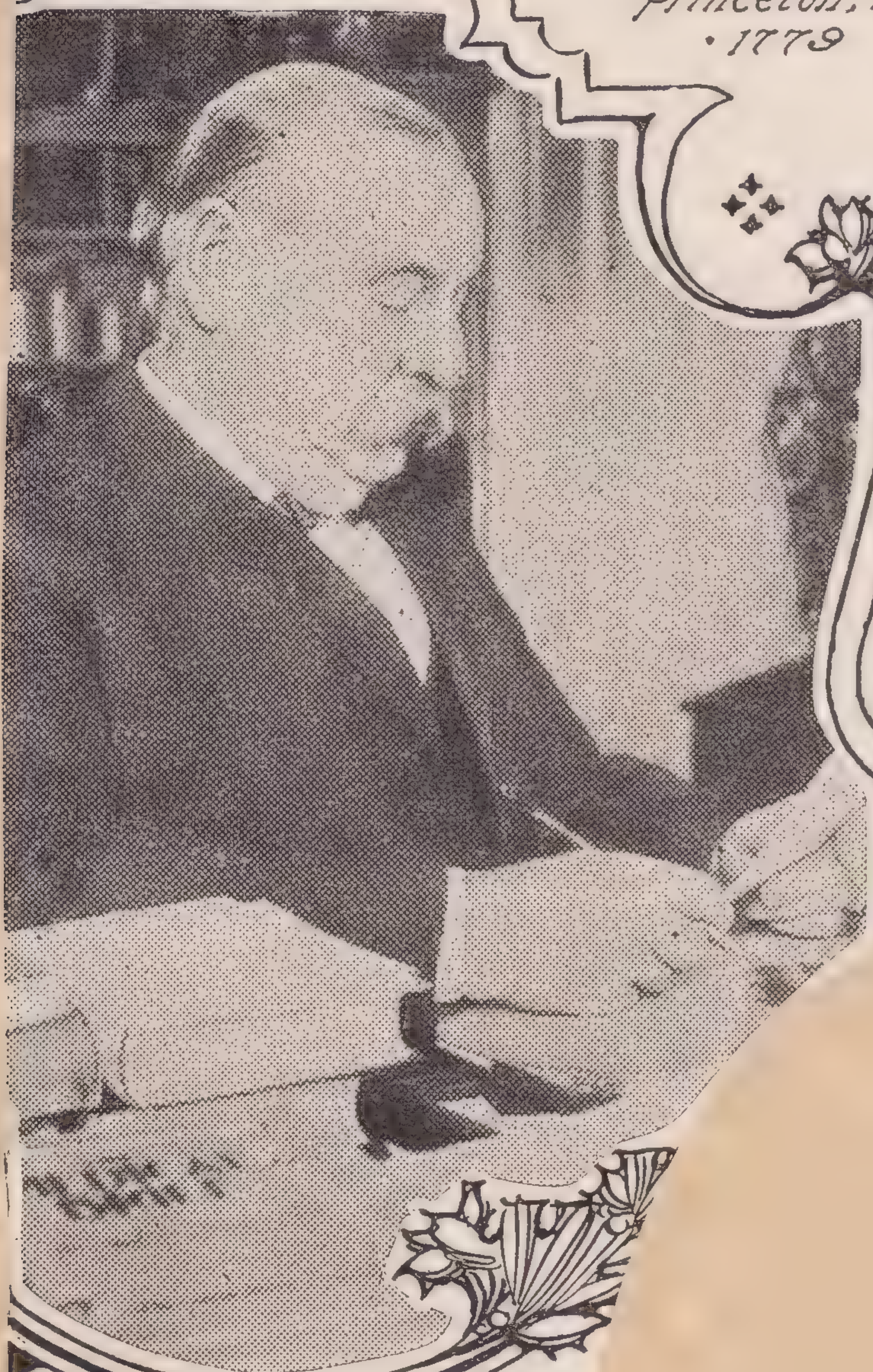
our the State, Starting From Newark



"Prospect"
Princeton, N.J.
• 1779 •



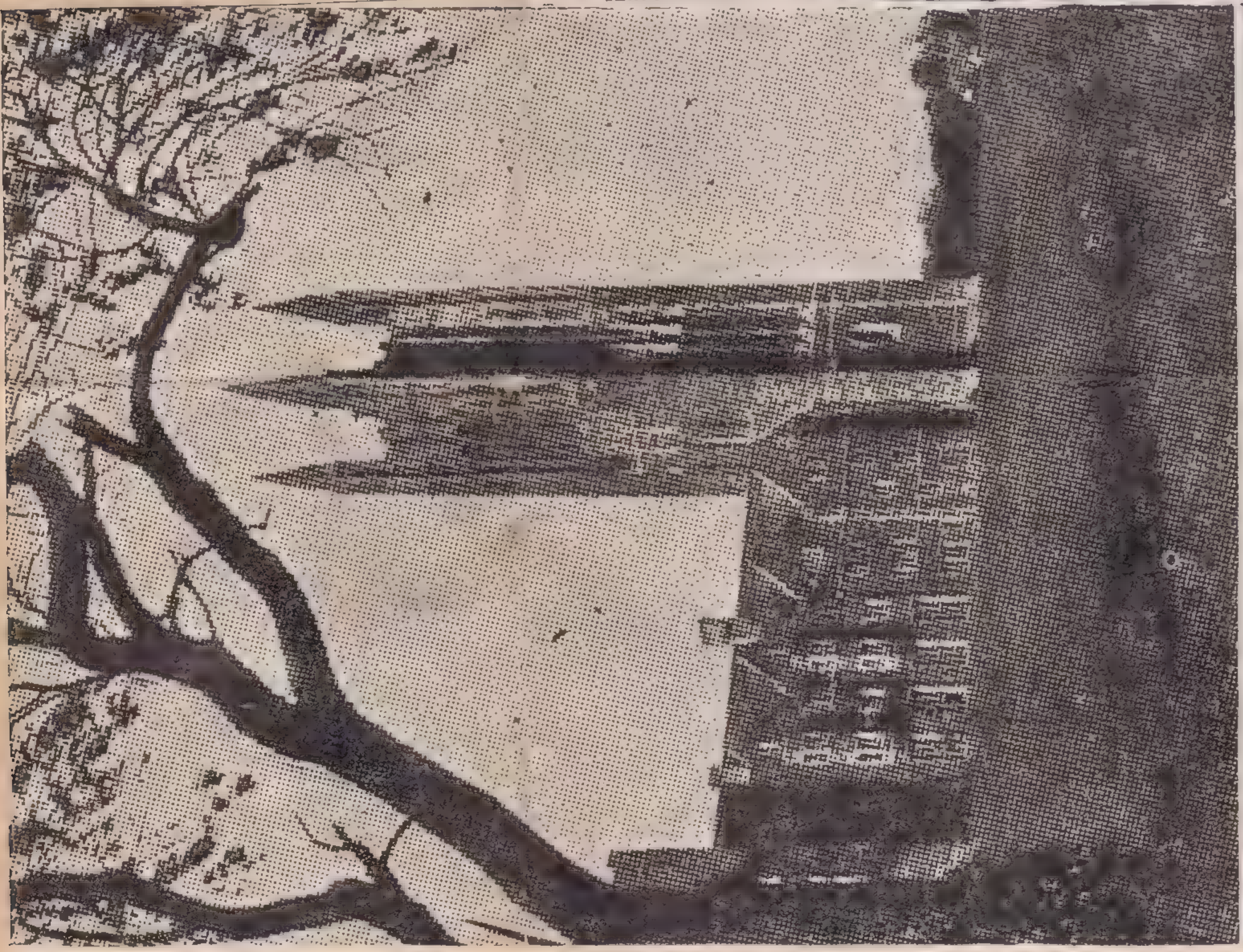
Woodrow Wilson,
President
of
Princeton
University
1902-1910



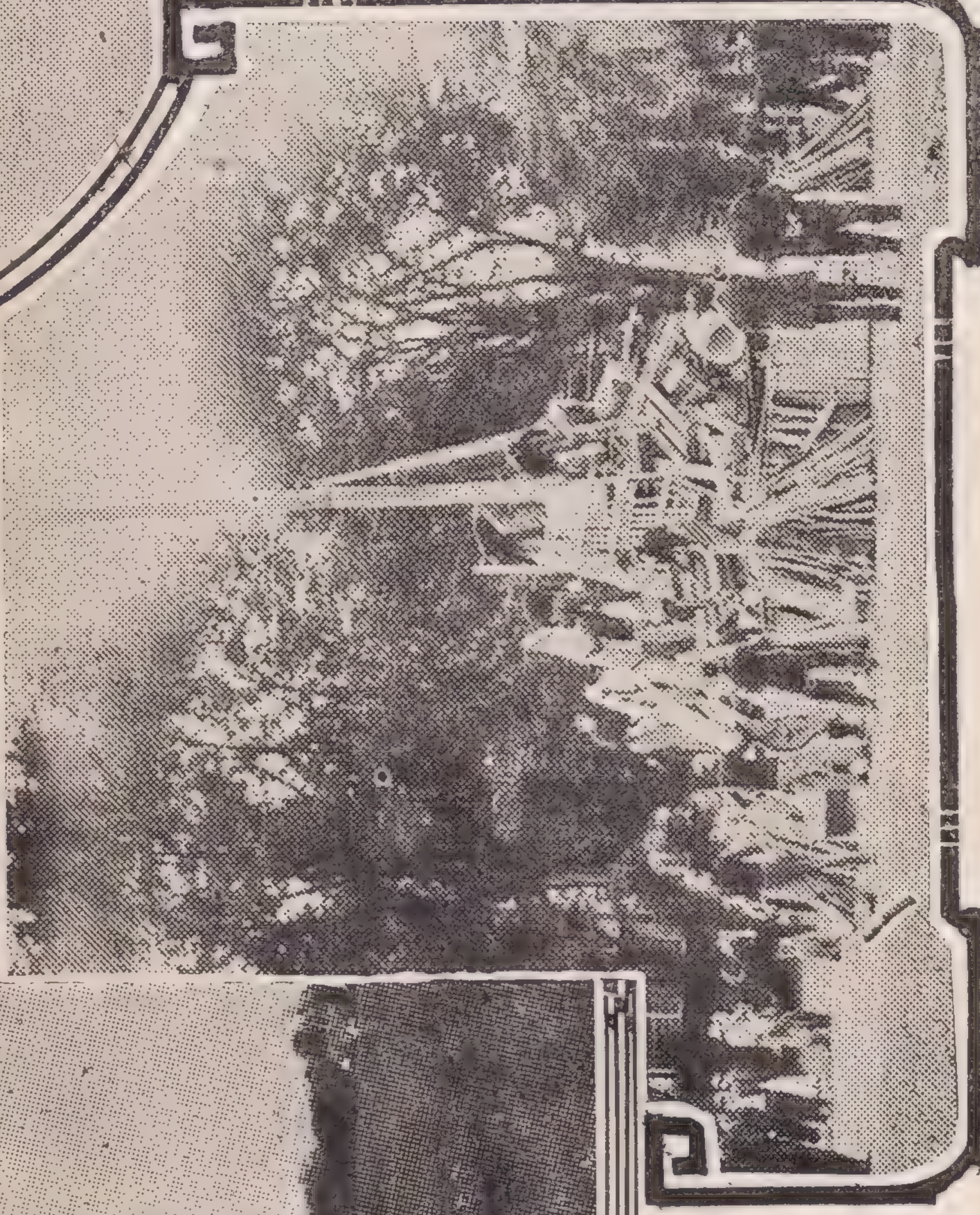
Grover Cleveland
at His Desk . . .
. . . in Princeton



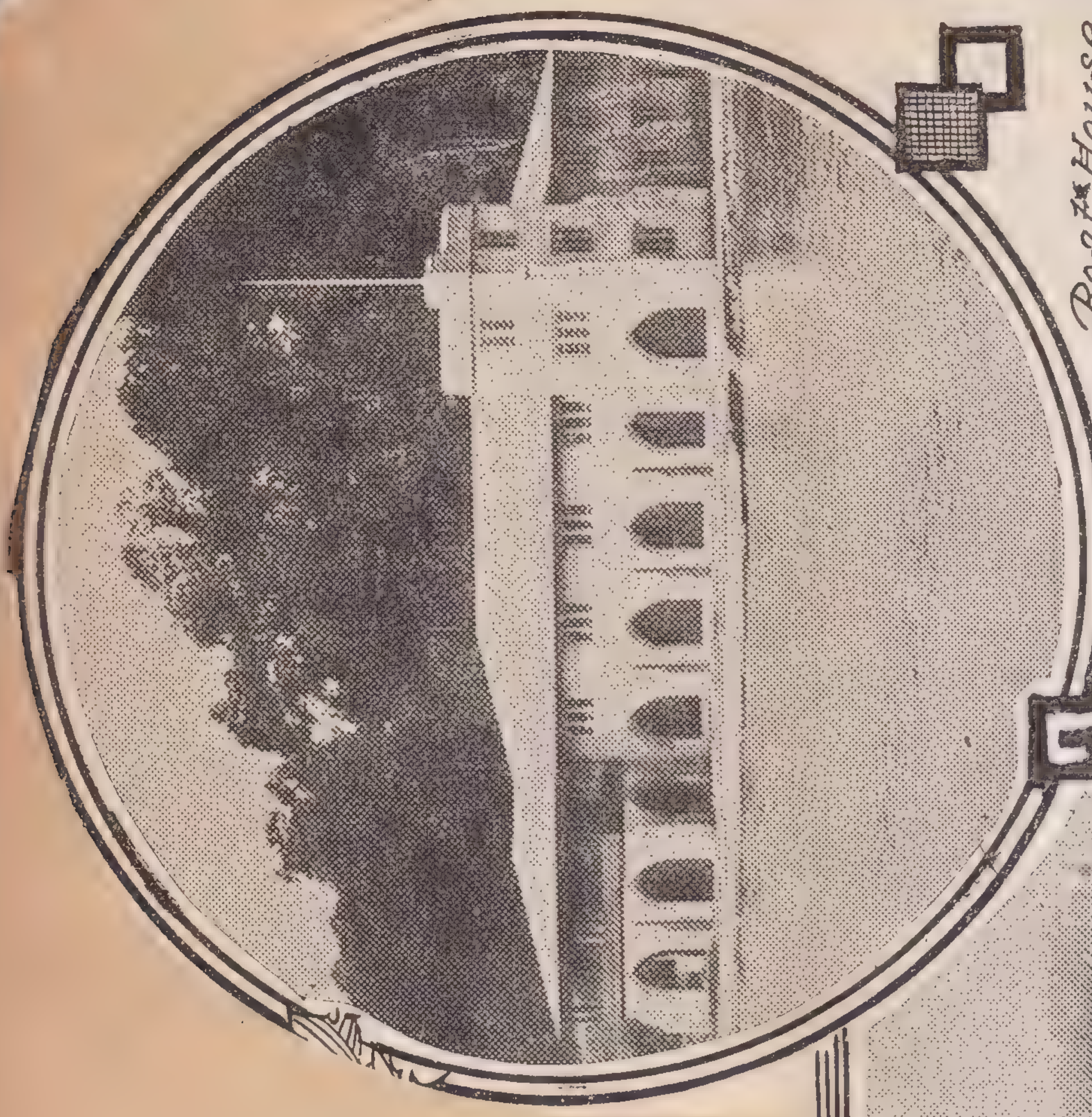
Nassau
• Hall •
• Erected in 1756 •



*The Cleveland
• Memorial Tower*



*Building Bonfire to Celebrate a Championship
Freshmen Getting Wood*



*Boat House
• on Carnegie Lake*

One way to bring people to a college is to bring the college to the people.

So thinks the Newark Free Public Library, which has a good many ideas of a good many things, and so this institution of enlightenment, the library, is going to exploit that other institution of enlightenment, the college. It is to be done in a practical way, as the library is accustomed to do things.

Beginning on or about the first of the year there is to be an exhibition of Princetoniana; that is, of things "touching on and appertaining to" the University of Princeton. It is to be open to the public for several weeks and is to occupy a place of honor in one of the spacious rooms devoted occasionally to such use somewhere in the handsome building which houses Newark's chief treasury of general information.

It was John Cotton Dana, librarian who promulgated the idea that it would be a good thing to bring closer together the people of New Jersey and the great institution of learning which has been a source of pride to them since away back in the old Continental days. Knowing the people pretty well, Mr. Dana realized that the best way to stimulate their interest in Princeton University and its achievements was to give them something which would have a distinct claim upon their curiosity, irrespective of its educational value, although, of course, the educational feature was not to be subordinated.

Having stood the egg on end, as it were, Mr. Dana did not find it necessary to overcome any further difficulties. If there had been any crown jewels within pawning distance it wouldn't have been necessary to press them into service, for the Princeton Club of Newark responded immediately with an offer to finance the proposed exhibition and render any aid in its power to make it a success. The proposition submitted by Mr. Dana was officially approved by the executive committee of the club and the arrangements were placed in the hands of the publicity committee, of which Jasper E. Crane, of 431 Parker street, a member of the class of 1901, is chairman.

PRICELESS COLLECTION OF LETTERS.

In arranging for the exhibition the publicity committee of the club and the library authorities found a ready coadjutor in Varnum Lansing Collins, of the university, whose abilities as a publicist and whose thorough grasp of things connected with Princeton's past and present fit him peculiarly to render valuable services in such a matter. Through Mr. Collins the university library agreed to loan for exhibition purposes a priceless collection of autograph letters and other manuscripts by men prominent not only in the affairs of the university, but also in the annals of the nation. Books and other publications of historic and timely interest, including works that are typical of progress in the art of printing in New Jersey in the old Colonial days, were obtained from the same source.

The Princeton University Press also is to be represented with a variety of its publications, showing the grade of work it is turning out. These include the lectures delivered in the university by Grover Cleveland, Joseph H. Choate, Elihu Root, George B. McClellan and others.

There are also catalogues and reports giving up-to-date information regarding the university, its teachers and its students, and single copies and bound volumes of the various periodicals connected with the institution—the Daily Princetonian, the Tiger, the Nassau Literary Magazine, known familiarly as the "Nassau Lit," the Princeton Pictorial Magazine and the Alumni Weekly.

To brighten up the exhibition, to bring it the more thoroughly up to date and to give the university and its environment a reality in the eyes of those who have never had the pleasure of setting foot under the old elms, and therefore are unable to realize what a glorious panorama is spread out there, the Princeton Club of Newark had a special set of photographs taken, showing the grounds and exteriors of the buildings, interiors such as dining halls, students' rooms, etc.; scenes on and about the new Carnegie lake, and specimen dwellings and landscape gardening effects of the town of Princeton outside of the university precincts. The photographs, about 100 in number, also include likenesses of past presidents of the institution and some of the most distinguished of its professors and patrons.

Among exhibits are medals struck off in honor of the sesquicentennial of Princeton University, celebrated in December, 1896; addresses delivered on that occasion by Grover Cleveland and Woodrow Wilson, both typewritten; a hand written manuscript copy of Dr. Henry Van Dyke's sesquicentennial ode, "The Builders," and a similar copy of the sesquicentennial sermon by Dr. Francis L. Patton, one-time president of the university.

A number of the valuable manuscripts and rare publications in the collection are handsomely bound in morocco and some of them have the Princeton library book plate, a very beautiful thing to look upon.

One of the most interesting of the publications, both historically and as an example of the class of work that was done

with printers' ink by the Benjamin Franklin of New Jersey before the days of the Revolution, is "An Account of the College of New Jersey," printed by James Parker, at Woodbridge, in 1764. Mr. Parker has a secure place in the history of printing in this State. His was the pioneer press of New Jersey.

Another specimen of book production dating back to the ante-Revolutionary times is "The Military Glory of Great Britain," a play given by the senior class at the close of the commencement in 1762. It is printed by William Bradford, of Philadelphia.

Fitting it is that the exploitation of "The Military Glory of Great Britain" should be followed, as the spirit of independence began to develop in the colonies, by a dissertation on "The Rising Glory of America," delivered in poetic phrase by Hugh H. Backenridge at the commencement of 1771. This also is in printed form and comes from the press of Joseph Cruikshank, in Philadelphia. Another old book, seriously affected by the treatment it has received at the hands of time, derives its chief value from poetic scribbles on its blank pages over the signature of Philip Freneau.

It was in 1771, just about the time the colonies were waking up in earnest to the realization that the then existing conditions could not long endure, that James Madison graduated from Princeton. An interesting relic in the exhibition to be given at the library is his diploma from the college. Another is a manuscript copy of his inaugural address as President of the United States—the one

he read from when the address was delivered. It is in a substantial binding of red morocco and in a state of practically perfect preservation. The chirography is neat and refined and of a sustained quality of excellence. The punctuation is at times rather obtrusive and overformal, but the times had their manners and styles then as they had in this latter day. We are in a little too much of a hurry nowadays to bother even with an adequate salting and peppering of the sentences we offer for the hasty consumption of the multitude.

THE AUTOGRAPH COLLECTION.

The most valuable and undoubtedly one of the most interesting features of the exhibition to be is the collection of autograph letters and manuscripts. Practically all which date back more than a few years are holographs. Nothing could show better the calibre of the men who have come forth into the world from the halls of "Old Nassau" than an intimate review of these writings, but there is space for only a reference to a few of them here.

One of the letters is from John Witherspoon, sixth president of Princeton College, to Colonel Henry Lee, of Virginia, father of "Light Horse Harry Lee," concerning the college expenses of young Lee. It is dated December 28, 1770.

Although the communication consists of only two pages, it contains a remarkable amount of interesting information about the college. It appears that, by order of the trustees, not only room rent, but board, was to be paid every six months in advance. The writer also mentions the fact that the college was to be examined publicly by its officers and some neighboring gentlemen within a few days. He refers to a Frenchman who had recently come to Princeton from San Domingo to learn English and teach French.

This, says Dr. Witherspoon, affords a happy opportunity to acquaint his young people with the pronunciation of French and to give them the habit of speaking the language "which I was introducing here." The letter also refers to President Madison; to Judge Caleb Wallace, class of 1870, a conspicuous figure in the early history of Kentucky; to Charles Lee, brother of Harry, and to John Wilkinson as a member of the college. This John Wilkinson is said to have been a son of a relative of the friend who was a witness to the elder Lee's will.

LIGHT HORSE HARRY'S LETTER.

There is also a letter from "Light Horse Harry" himself, who was graduated in the class of 1773. He was Governor of Virginia, a member of the Continental Congress, and also of the Federal Congress, and was the first to apply to the founder of his country the famous "First in war, first in peace, first in the hearts of his countrymen." The letter is written in an aristocratic hand that is full of character. It is couched in courtly phrase and reflects the chivalrous nature of this dashing and distinguished soldier. It speaks of a certain Mr. Swan and offers the services of the writer to him in behalf of certain property interests he, Mr. Swan, holds in Virginia. The communication is addressed to William Sullivan, attorney at law, Boston.

Another of the letters is from James Madison to George Tucker, of Williamsburg, Va. Mr. Madison has requested Mr. Tucker to supply him with some

DIDN'T TAKE OUT A PATENT.

"At the time of making my original experiments on electro-magnetism in Albany I was urged by a friend to take out a patent, both for its application to machinery and the telegraph, but this I declined on the ground that I did not then consider it compatible with the dignity of science to confine the benefits which might be derived from it to the exclusive use of any individual. In this perhaps I was too fastidious.

"Had I taken out a patent for my laboratory at that time Mr. Morse could have had no ground on which to found his claim for a patent for his invention. To Mr. Morse, however, great credit is due for his alphabet and for his perseverance in bringing the telegraph into practical use."

What seems quite right and proper in one generation may seem quite wrong and improper to another generation. What would the Jerseyman of the present day say of anyone who introduced in the Legislature an act specifically providing for the holding of a lottery? Yet in the early days of the College of New Jersey such an act was passed by the Legislature of the Colony of New Jersey, with the college as the beneficiary. There were moral men at the head of this institution of higher learning in those days, as there are now, and it goes without saying that lotteries then were looked upon by such men with as much tolerance as they are with abhorrence by such men at the present day. In fact, the responsibility for the success of this "lottery scheme," as it was called, rested upon the shoulders of some of the best citizens of New Jersey, as one may see by glancing at the names of the managers and the men in the different parts of the State who were entrusted with the sale of tickets.

HOW THE LOTTERY WAS RUN.

The "scheme" was widely advertised, it appears, through the following circular,

a framed copy of which appears among the Princeton exhibits:

"New Jersey, December 12, 1763.

"SCHEME

"of a

"LOTTERY

"For the USE of

"The College of New Jersey."

"The Legislature of the Colony of New Jersey, having been pleased to countenance this rising Seat of Learning, so far as to pass an Act, enabling the Trustees to erect and draw a Lottery, for raising any Sum, not exceeding Three Thousand Pounds Proclamation Money, it is hoped, that the generous Design in making this Law, will be carried into Execution, by all those who wish well to the Institution, or who are desirous of promoting useful knowledge in these infant countries, and preparing our own Youth to sustain the publick Offices in Church and State. The following scheme is calculated for raising the Sum of Two Thousand Nine Hundred and Ninety-nine Pounds, Eighteen Shillings and Six Pence Proclamation Money: There are to be 13333 Tickets at Thirty shillings each, whereof 4488 will be fortunate, subject to 15 per Cent. Deduction, viz.:

No. of prizes	Value of each	Total value.
1.....	£1000	£1000
1.....	750	750
1.....	500	500
4.....	200	800
10.....	100	1000
20.....	50	1000
50.....	20	1000
100.....	10	1000
299.....	3	1287
1 First drawn.....	20	20
1 Last drawn.....	32-10	32-10

4488 prizes; 8845 blanks; 13333 tickets, at 30 shillings each, is £19999-10.

"So that it is evident there are not Two Blanks to a Prize. The Drawing is to begin on the fourth Day of April next, at Nassau-Hall in Princeton, or as soon before as the Lottery is filled; under the inspection of three of the Trustees of the College. ROBERT OGDEN, and WILLIAM PEARTREE SMITH, Esqrs, of Elizabeth-Town; JONATHAN SERGEANT, Esq; of Maidenhead, and MR. EZEKIEL FORMAN, Merchant, of Princeton, are appointed Managers, and will be under Oath for the faithful Execution of their Trust.

Tickets may be had of the several Managers; and of Theunis Dey, Esq; in the County of Bergen; Dr. Samuel Tuttle, at Morris-Town; John Ogden, and Nehemiah Baldwin, Esqrs, and Mr. William Camp, at Newark; Mr. Joseph Woodruff, at Elizabeth-Town; James Parker, Esq; at Woodbridge; John Johnson, Esq; at Perth-Amboy; John Taylor, Esq; at Middletown; Mr. James Robinson, at Freehold; John Wetherill, Esq; near Cranbury; James Hude, Esq; at New Brunswick; Hendrick Fisher, Esq; near Bound-Brook; William Thomson, Esq; and Mr. Peter Schenck, at Milstone; Richard Stockton, Esq; and Mr. Jonathan Baldwin, at Princeton; George Reading, Esq; at Amwell; John Hart, Esq; at Hopewell; John Hackett, Esq; at the Union Iron-Works; Samuel Tucker, Esq; at Trenton; the Hon. John Ladd, Esq; at Gloucester; Edward Keasbey, Esq; at Salem; William Patterson, Esq; at Christine-Bridge; Mr. David Stewart, at Reedy-Island; Elihu Hall, Esq; at Octarara, Cecil County; and Col. Peter Bayard, at Bohemia."

So the old order changeth. About the only lottery that is legalized nowadays is marriage.

PRINCETON PATRIOTISM.

In the old books and manuscripts which are to be shown at the library there is much to connect the College of New Jersey, as Princeton used to be known, with the stirring events which were epochs in the history of the colonies and the young republic. We find the hand of Washington tracing some of these historic documents and we find the men of Princeton, both of the college and the town, responsive to the call of duty in the days when their country needed counselors and when war raged about them and found its way into the very paths and fields that had been familiar to their feet in times of peace.

Many of the articles in the collections which are to be displayed have come as loans and gifts from individuals whose names are familiar on the list of Princeton University graduates and patrons.

While the idea of holding such an exhibition had its inception here, Newark does not seek to get all the benefit from it, and after the local exhibition closes the exhibits are to be shown in other cities of New Jersey. Most of the articles to be shown have arrived at the library. It is not known just exactly what is yet to come.

By keeping the ball a-rolling, as it were, in thus sending the exhibition from city to city, and through the publicity it will acquire in this way, it is believed other valuable material will be brought out from time to time from various sources, as loan or gift, and added to that now in hand. The pride that Princeton men have in Princeton will naturally cause them to take an interest in the exhibition and do all they can to make it more and more of a success.

FEBRUARY 1, 1914.

MEN AND AFFAIRS

In the impressive meeting of the Newark Museum Association last Tuesday evening there were many hints of progress in Newark, among them a collection of vases of beautiful shape and coloring, without definition as to their cost or rarity. It was part of the appeal which is being made in the Museum and the world over, indeed, for the "true and the beautiful" without attempting to enumerate the reasons, financial or artistic which should be made the standard. The ceremonies last week drew together men and women who represent to a notable degree Newark's aspirations and serious purposes, and they had a good return for their venture into the foggy night in the addresses of Secretary Dana and Miss Louise Connolly, who has been making an inspection of the museums elsewhere, and had a number of suggestions to make in her wise and witty way. Altogether it was an occasion to remember, and it brought together a lot of people who ought to see more of each other, and get others of their kind to see more of them. There is so much available in Newark that it is a pity not to get it together more than is common.

PEASANTS' ART OF HUNGARY ON VIEW

Even News 9/10/14

Museum Association Displays Exhibit of Brilliantly Colored Handiwork with Ancient Designs.

LEATHER WORK PROMINENT FEATURE

The exhibition of Hungarian peasant art now under way at the Museum Association's rooms in the Free Public Library, contains enough material for many hours of sightseeing. This collection of glowing, blazing color was shown at the Nineteenth street gallery of the National Arts Society of New York for several weeks during the past winter and commanded more interest than almost any collection of artistic objects ever on view there.

There is a great deal that one ought to know about the Hungarian people themselves in order to understand their folk-art. Most people think of them as a Slavic people whose art is influenced by the same racial inheritances as those which belong to the other Alpine stock of eastern Europe. They are not Slavs—or at least the dominant race of Hungary is not Slavic, but Turanian. They were a warlike, equestrian, nomadic people—akin to the Huns of Attila—and invaded Europe some thousand years ago, retaining many racial characteristics to the present. They root from the stems which are Perso-Turkish and Ugro-Finnish. They have been influenced by the German, the Byzantine, the peoples around the Adriatic, which Hungary touches—the people of the Bulgarian peninsula.

The Hungarians like to think of their country as the land of the four rivers and three mountains, but the mountains and rivers divide them up so that they are not the same people in all parts of the country. For example, the people of the Danubian—"Beyond the Danube"—have come into such close contact with the western Europeans that they scarcely maintain a very distinct personality. It is

SHOW HUNGARIAN CRAFTS IN EXHIBIT AT LIBRARY

Sundays 9/5/14

An exhibit of Hungarian arts and crafts will be shown this month in the Free Public Library building. The exhibition will be opened Thursday in the museum on the fourth floor of the library, and will be continued throughout the month, displaying the exhibit showing the making and painting of a book.

The Hungarian display is one of the largest that has been attempted by the Museum Association, and the entire fourth floor of the building will be cleared for the exhibit. Prominent Hungarians in this city will assist in making the display a success, and several have sent articles to be included in the exhibition. The Rev. John Dikovic, of this city, is taking an active interest and has assisted in obtaining a number of additions to the collection.

The work done by the peasants will be given a prominent place, as well as the articles manufactured in Hungary.

An exhibition of American etchings by the Chicago Society of Etchers will be opened to-morrow in the museum office on the third floor and will continue until May 1. This society is one of the well-known organizations of etchers in the United States. It was organized in 1910 and consists of 220 members. An annual exhibition of the society is held in Chicago in the spring and a number of smaller traveling exhibitions are sent to prominent museums during the year.

not here that the strongest peasant customs linger.

Alfold Wood Carvers.

In the middle of Hungary there is a large, low-lying plain, Alfold, where no trees grow, and the Hungarian, who carves so easily that he might almost carve with a cheese knife, has no wood—scarcely enough to make an axe helve for his little herdsman's axe. Houses are made of mud there, and for seats the Alfold peasant has been known to use a horse's skull. Spoons and forks may be made from the spoon-bill goose. Here the carving is not great, but the pottery is beautiful and famous. The "black, smoke-tinted ware of Szentes" comes from these steppes.

In Transylvania, however, where the mountains isolate the people and they are nearest the East, the genuine peasant costumes and the primitive ideas of weaving persist. The Mattzo of the Carpathian Mountains still wears his flower in his hat, his embroidered apron and gay shirt. There are a few dolls at the museum

which will bear close study, because they illustrate some of the costumes which the peasants now wear—possibly the richest and most interesting peasant costume in the world. There one may study the distinctions for age. Red is a color belonging only to young girls and young women; yellow, green and black are for older women.

There are samples of the famous coat—the szur and the suba—in the exhibition, which the Hungarian man has worn since the time he was a nomad in Asia. These are not now often seen in the province beyond the Danube, but are still common in the mountains. So the famous sheepskin—which both men and women wear—displays several excellent specimens in this collection. This is made with the wool on one side, and is worn with the woolly side out in summer and the handsomely decorated leather out in winter.

Fabulous Leather Work.

Since the beginning of Hungarian civilization leather work has been famous among them. Years ago, when knights wore armor, the Hungarian warrior preferred his heavy decorated leather coat. One of the examples shown suggests the cuirass of the Middle Ages. Being great horsemen, their saddles, bridles, braided whips, of which one example has been loaned by a Newark citizen, have been almost fabulous in their embellishments.

Linen, too, is one of the things for

the Hungarian has been always famous. In the days of King Stephen, the Frankish Kings considered it a luxury for princesses, the Hungarian peasant woman embroidered her linen garments with wools. This embroidery may be done in one of three ways. It may be worked from sketches drawn with a free hand upon the linen in charcoal or pencil and then worked in with a kind of loop stitch. In the second method, in which geometric designs usually are chosen, threads are counted off or drawn out and the pattern worked from this basis. The third way consists of the work "à jour," in which the threads are drawn and cut away. This is a little like the Swiss cut work but it is infinitely more durable.

It will be noticed that, whatever method is used, the distinguishing mark of the Hungarians is strength. The embroidery is of a durability which seems practically imperishable and the linen, when designed for garments, is strong enough for tent canvas.

Embroidered Cushions.

Many people will be interested to know why there should be such everlasting cushion covers in this collection. In a true peasant house of the well-to-do, it was the custom to hang many embroidered linen cloths from poles near the ceiling by the beds, which were themselves piled with heavily embroidered cushions. This beautiful embroidery is now often replaced by striped cloth. On the opposite side of the room from the bed a rack held the peasant made jugs with a row of plates above them. So every peasant home was filled with the beautiful things which the peasants made for constant use and not for commercial purposes. Besides this in the Kalotaszeg the peasant carved much of his furniture. He also carved wooden columns with purely heathen emblems to mark the burial places of his dead.

In the loan collection in the museum corridor may be seen a small horse and cart, which was cut out with the simplest tools. In this same collection there are examples of the implements still in use

among herdsmen—the small axe-crook, both of which are often carved.

It is not strange that one can find Turco-Persian emblems amongst the signs in this collection, nor that the influences of the Slav and the German should be much in evidence. It will strike the most casual observer that where the European influences are most evident, as in the pottery, which strongly resembles Italian faience, there is a persistent racial characteristic which is distinctly eastern. Some of the designs, for example, are definitely Byzantine, while of color is frequently Persian.

MUSEUM ASSOCIATION EXHIBITS OPEN TO-MORROW

Call 7/8/14

The Newark Museum Association is arranging two interesting exhibitions to be opened in the Free Public Library to-morrow. On the fourth floor is to be shown a collection of photographs by Miss Alice Boughton, of New York, who is famous in her line and who has held exhibitions of her work throughout the country. Her collection includes portraits of many famous people, such as Mrs. Pankhurst, Henry James, Edith Wynne Mathison and others. Besides portraiture Miss Boughton makes a specialty of garden photography, showing many views of the Rockefeller estate at Tarrytown; and also theatrical pictures—scenes and groups taken from plays recently given in New York, such as "Prunella" and "Sumurun."

On the third floor of the Library the history of handwriting from the fourth to the sixteenth century is to be shown in specimens of chirography done by Miss Elizabeth H. Webb. Miss Webb has studied in Europe, copying from famous old manuscripts, and she is a master in her art. Her examples have been supplemented by copies of reproductions of old manuscripts belonging to the collections of the local Public Library. This exhibit will also be open until March 5.

HUNGARIAN EXHIBIT DRAWS MANY TO THE LIBRARY

Sund. Call. 4/26/14

The exhibition of Hungarian peasant art in the Newark Museum of the Public Library is attracting considerable attention. An average attendance of 150 has been maintained since the display opened.

This exhibition occupies the entire fourth floor of the library and is one of the most pretentious that has ever been given. It is the first of its kind ever made in America and comprises many objects never shown outside of Hungary, such as the unique and beautifully decorated drinking horns, of which the exhibition contains several striking examples. They are made by the Hungarian herdsmen and shepherds, whose only tool is a pocket-knife, and entirely without any patterns to guide them.

The collection of embroideries, leather work and clothes worn by the peasants is another interesting feature of the exhibit. The display will be in Newark until May 10 and is open week days and Sundays, 12 to 6 and 7.30 to 9.30.

Newark Library Plans

:: EXHIBIT ::

For Foreign Show

This Country's Display in Exposition at

Sund. Call. Leipzig Prepared Here. 4/26/14

Another evidence of the "know how" reputation of the Newark Public Library is found in the preparation of an exhibit sent by libraries in this country to the International Exhibition of the Book Industry and Graphic Arts, to be held in Leipzig from May to October this year. Over 2,000 librarians in the United States have forwarded charts and photographs, and these are being mounted here under the direction of Librarian John Cotton Dana. The Leipzig exhibition will be the largest exposition of graphic arts that has ever been held and all the civilized nations have been allotted space.

A call was sent out to the librarians of this country a few months ago requesting co-operation in making the exhibit sent from the United States a showing worthy of the libraries here. A committee, of which Frank P. Hill, head of the Brooklyn library system and formerly librarian in Newark, is chairman, has had charge of the United States end of the exhibition and the members sought advice as to the best method of preparing the display. The committee decided that there was but one library that had the equipment to prepare the exhibit and called upon Mr. Dana to supervise the task.

An end of one of the buildings has been given over to the exhibition of the libraries from this country. The size of this space is 97 feet long by 23 feet wide, and it was up to Mr. Dana to plan to show everything in the most attractive manner in that space. He has arranged to cut up the space into six rooms, which will measure 16x23, using for the purpose about fifty screens on which the photographs and charts will be shown. With the exception of the charts in half a room, which has been prepared by the Library of Congress, all the remaining screens have been made and planned in the Newark library. An alley will run

through the centre of the rooms so that a person may stand in one room and look through the entire exhibit, a distance of nearly 100 feet.

The display will be classified as follows: One room will show work for children, illustrating this phase of library activity with large photographs and posters. Another room will show public libraries in one portion and library architecture in the second half. Half of another room will give the work of library commissions, and in the other half of the room views will be shown of special libraries. Other displays are devoted to library schools, work with the blind, and the exhibition sent from the Library of Congress.

These fifty screens are of uniform size, being 7½ feet high and 4 feet wide. Two tints of green are used as a background, with the charts and photographs mounted on a buff matrix. A black wood border also goes around each matrix, and the whole screen is pleasing to the eye.

Views of libraries from all over the country are shown. Contrasted with the New York library are pictures of traveling libraries in the West or a collection of books in a little grocery store in a backwoods settlement. The charts show figures taken from all sorts of libraries, together with slogans adopted in the different States by library commissions. The Newark library is also well represented in the display.

The expense of preparing the exhibit is paid by contributions from the different libraries. The cost will be about \$3,500, and this amount has been obtained by subscriptions. The Librarian of one of the Western colleges will also accompany the display, and will remain in Leipzig until October. Time would not allow the labeling of each photograph in German, but over each screen is a German inscription that will attract attention. Part of the screens have been sent to Leipzig, and the remainder will be shipped early this week.

PEASANT ART HERE FINELY DISPLAYED

7/30/14
**Hungarian Exhibit Shown Better at
Newark Museum Than Elsewhere
and Attracts Many.**

IS HERITAGE OF NATIONAL GIFTS

The Peasant Art Exhibition at the Newark Museum is proving that the Hungarian citizens of the city realize this as their very own show. This is proved every day by the numbers of Hungarians who come in and discuss frankly features of the collection with those who are in attendance. Several choice volumes of description of this famous peasant art lie on the tables for the use of those who are fortunate enough to read the Hungarian language, and there are many who take advantage of the books at their disposal.

Unfortunately the finest of the books are in the Magyar tongue and therefore the Slovak peoples who frequent the exhibition have not always been able to designate their own contributions to the wonderful collection of embroideries, ceramics and laces which make up this exhibition.

Added to the interest of discussion is that of lending. The articles added to this collection by Newark's own Hungarian citizens are displayed in cases in the corridor just outside the museum room. Besides the smaller articles, which now fill the cases, there are several pieces of hand-made furniture—the work of Newark Hungarians—one a table in inlay made for the millennial anniversary in 1885 of Hungarian national life. This fact gives something of a thrill to the American who had scarcely finished his one hundredth national anniversary when the Hungarian was celebrating his one thousandth.

Gratifying to Trustees.

Nothing could give more satisfaction to the museum's trustees than this proof of the value to Newark's citizens of an exhibition which has created so considerable an art stir in New York City and elsewhere. Artists who have taken the opportunity to visit or revisit the Hungarian collection, say that it is much better shown here than ever before, because the space and light have given opportunity to show it at its best advantage here. It is also most artistically arranged in the Newark Museum.

The national character of this collection and the response it has so spontaneously aroused, fit in well with the possible plan of the trustees to offer other national groups an opportunity to present the treasures of peasant and industrial art which they doubtless have in their possession. Possibly the Ruthenians of the vicinity will be the next people to show the delightful and beautiful art of their people.

There has been an animated discussion among the visitors to the collection as to the racial features demonstrated by the exhibits. Since Hungary is a country where at least three distinct races and as many languages are represented, it is natural that the Magyars and Slovaks and the Roumanians should all desire special racial recognition. As a matter of fact, the whole of Austro-Hungary, and much of the Balkan peninsula, might be said to speak for itself in this large gathering of articles.

It is difficult to trace sharp differences of race among peoples who have lived in juxtaposition for so many hundred years and have in turn been pasting races. But there are still in traditional differences in hand work which mark the several races. Nelson

Laurvik, a critic, who is deeply interested in modern art movements, finds that much of our modern courage in color and design is directly due to the influences of the Eastern European peasant art which has been famous for several generations.

Also, it must be remembered that what was once a spontaneous self-expression of the peasant people in their hours of leisure has now become a regular art movement, self-consciously studied by art schools, and, therefore, the original designs of one race have become a national possession of all races. The art products of the Viennese manufacturing houses in 1913, the designs of Herta Koch of Darmstadt and the products now being sold over American counters all show evidences of the same influences which may be seen in this peasant exhibition from far eastern Europe.

Handed Down as Folk Lore.

The real peasant art of all of the seventeen nationalities which make up Austro-Hungary was doubtless handed down as folk lore and is always passed on from father to son and from mother to daughter. Long ago men learned in churches and palaces designs which their facile knives applied to common utensils. Interesting examples of this may be seen in the way ecclesiastical designs have been roughly copied for many purposes, even for wooden spoon handles. Women may have learned some of the finer examples of their work from nuns or from the great ladies of the towns.

Several things are quite certain about this entire group of work, and the first is that it is a distinctively household art. It pertains almost exclusively to domestic uses, and no domestic object has seemed too mean for ornamentation by any of the allied peoples who inhabit Austro-Hungary. Tubs, tools, the commonest chests for linen, even articles belonging to the care of domestic animals, are carved, painted, decorated in whatsoever ways the handy knife or needle can invent. The oldest designs preserved by these people belong to the larger articles of household usefulness, such as bed spreads, sheets for state occasions, such as deaths and lyings-in, and also to certain forms of dress which have a traditional value.

In the second place this is an art which has depended to a great extent for its production upon women and upon men in isolated industries like sheep and cow herding. Such men have had interminable hours in which to work out the dexterity and patience which produced the cow horn decorations for which the solitary places are famous. The exactness and invariability of these designs suggests tradition and antiquity. They are all alike, or, at least, they follow one of two or three patterns which have attained great value in the eyes of the workers. Their geometric motifs also point to their archaic origins, for such designs are the oldest of all and precede floral conventionalities, which came later, in all Hungarian peasant work.

Figures, in spite of their primitive appearance, did not appear until the last of the three modes of decoration. Some of these last, which appear in the lace work of the Tyrol, Dalmatia, Carniola, such as the Paschal lamb, the pelican and the double eagle, point to ecclesiastical or patriotic influences.

Notable Woman's Industry.

The laborate workmanship of most household stuffs, was naturally a woman's industry, and the women expended no less time and patience upon their work than the men upon their horn carving. Often they spent months upon the coverlets, pillows, curtains or blouses of their homes. Sometimes one piece of work occupied several women together. Houses among the people of Hungary are decorated with stenciled patterns upon broad bands of paint. If the houses are those of the Slovaks the band is of blue; if they are those of the Czigany folk they are of yellow, but in both instances this outside painting and stenciling are done by women.

The painting of the hand-carved furniture is often done by the female relatives of the men who do the carving. Painting of peasant pottery was—at least in earlier times—done by the wife or daughter of the potter. Analogies of the archaic designs which was originally made by

the finger or a roughly fashioned tool may be seen in the present collection.

Racial differences in this composite art are not so very easy to detect. It is perfectly apparent that much of the pottery, especially the modern majolica ware, is greatly influenced by Italian contact, but it is equally evident that the primitive wine jug—the flat, round type which is so often seen in skin and was perhaps a survival of the nomad wine skin—is a definitely indigenous form in pottery even when its decoration is a modern reproduction of Italian falence.

Designs among the Bohemians and Moravians show older roots among the Slavs than among the German inhabitants of those countries. Also the Slavs had more elaborate stitches than their German neighbors. Among the Eastern Slavs Oriental traces are found which are not due to their Magyar fellow Hungarians so much as they are to the Oriental contacts from the East. The examples of

design which are most Byzantine or in which gold and silver thread are used are of Moravian or Croatian make.

Tulip Is National Flower.

The tulip, everywhere in evidence, is the national flower of Hungary. It is the fourth national flower, the other three being successively, the rose, the corn flower, and the plink. It will take only a casual observer to discover that the forms most in use are abstractions of one or the other of these four floral units. Often one decoration shows all four grouped as in a favorite design of the first part of the nineteenth century, when a bunch of flowers is seen as springing from a heart-shaped vase.

One thing is certain, that, whatsoever the origins of these designs may have been, the present excellent results are the work of all of the inhabitants of the country, the glowing Roumanian colors being very much in evidence.

The Home Industry Association, which is directly responsible for the protection of the work of the people, is carrying on some such work as is now attempted in our own Southern mountains, where the fine hand-woven materials of a generation ago are encouraged, a market is found for them and new suggestions are given to women whom present machine labor would put out of business but for outside help.

It will be a thousand pities if the Slavic peoples coming to our country lose this fine heritage for want of demand for such work as theirs in the new land to which they have come. Therefore such efforts as this Newark Museum exhibition ought to be encouraged, not only by the foreign but by the native citizens of Newark as well.

NEW

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January 27
Star Jan. 19/14
Princeton College Exhibit.
An exhibition of Princeton College material has been opened at the Newark Free Public Library by the local Princeton Club for the purpose of diffusing a wider and truer knowledge of the college and its achievements. The exhibit will be taken on a tour of the State after it has been shown here for two or three weeks.

Call Jan. 18/14
**PRINCETON EXHIBITION
OPENS AT NEWARK LIBRARY**

The exhibition of Princeton College material, for which preparations have been under way for many weeks, was opened yesterday at the Newark Free Public Library, where it may be seen free of charge during the library hours for the next two or three weeks. When the exhibition here is over the exhibit will probably start on a tour of the larger cities of the entire State. The exhibition is most interesting, containing much original material and illustrating most graphically the beginning, growth and steady rise of the institution. The exhibit traces Princeton's upbuilding in an entertaining and instructive way. It has been made possible by the local Princeton Club and it is hoped by means of it to diffuse a wider and truer knowledge of the college and of its achievements throughout New Jersey.

Visitors to Newark's Library.
K. Gibran-Gibran, a Syrian artist, born and educated in England, visited the Newark Free Public Library last week. His paintings have been shown with success in Paris. Some of his canvasses will probably be displayed in the Newark Library next winter. Gibran is now a resident of New York City.
On Wednesday, the Museum and the Library had a visit from Harold H. Brown, director of the John Herron Art Institute, of Indianapolis Ind. The institution of which Mr. Brown has charge in Indianapolis has been in existence for several years and is said by those who have examined it to have established more helpful relations with the public school system in that city than any other museum in the country. Mr. Brown spent the whole day in the Museum and the Library and expressed himself as greatly pleased with what he saw.
Sunday Call. 5/13/14

**THE MAKING OF GOOD ROADS
SHOWN IN LIBRARY EXHIBIT**

An exhibition was opened yesterday on the third floor of the Public Library building by the Newark Museum Association, illustrating the making and maintenance of good roads. This exhibition has been prepared by the government and consists of bromide enlargements of photos of models and other objects exhibited by them from time to time at expositions, highway congresses, etc. The set of models of which these are photographs, number twenty-four, and by them are illustrated the methods employed in making macadam roads, brick construction, broken stone and gravel and other roads largely made in this country. The exhibition will remain open until June 1.
Sunday Call. 5/13/14

OLD ENGRAVERS' WORK DISPLAYED

Sund Coll 2/4/14

Valuable Collection Recently
Given to Newark Library Now
on Exhibition.

ON VIEW ALL THIS MONTH

Lovers of art will find of more than usual interest a collection of old engravings and etchings now on exhibition in the Free Public Library building. The collection contains more than forty pictures, showing the work of artists of several different periods. Millet, Van Dyke, Durer and Bartolozzi are only a few of the well-known artists represented. The collection was given by David Keppel and Fitzroy Carrington, formerly of the firm of Frederick Keppel & Co., and now curator of prints at the Museum of Fine Arts, Boston. The gift is made in memory of Mr. Keppel's father.

The exhibit offers a field for study of the various processes of etching, engraving and lithographing, as well as showing prints of rare beauty. Without doubt the most interesting pictures are two by Jean Francois Millet. The first is the well-known picture "The Sower." It is an original lithograph, drawn on stone by the artist himself, and is in no sense a copy by another hand. The other is "The Peasant With a Wheelbarrow," and the poise of the figure in this is as fine as any work done by modern engravers. The effect in these prints are remarkable when it is considered that the science of engraving was then far from its height.

Among the best prints of later artists is a landscape etched direct from nature by James Smillie. Another remarkable piece of work is a portrait of Sir Seymour Haden, by Legros. This is a mezzotint direct from life.

All kinds of processes are shown in the exhibit, from the earliest to the most modern. The different effects from different methods are clearly brought out, in some cases one picture being done in two or three ways to show distinctly the varying effects. One of the most interesting prints is a copy of Raphael's "Madonna of the Chair," done in stipple engraving.

Another interesting study is a portrait by Ferdinand Gaillard. This artist invented a method of engraving. He simply used lines, but where the ordinary worker would engrave but one line he would use half a dozen. The result is a picture almost free from the mechanical look which detracts from the beauty of so many line engravings. Another excellent print is a picture of a child by James J. Tissot. It is one of the best examples of dry-point work, particularly the delicate treatment of the face and the rich quality of the shadows.

The collection will be on exhibition through the month of September. It is in the gallery on the fourth floor and is open from 2.30 to 6 P. M. daily.

IMPROVEMENTS IN DRYDEN LIBRARY

New Feature for the Benefit of
Employees of Prudential
Company.

Extensive improvements have been made on the Dryden Memorial Library, for employes of the Prudential Insurance Company. The library room on the first floor of the main building has been greatly enlarged and more volumes are being added to the library founded by the late Senator Dryden.

The library now contains about three thousand books, suited principally for recreative reading. They include books of fiction, essays and poetry. Great care is taken to keep the fiction department up-to-date, and the new novels are purchased on publication.

The library is now acting in co-operation with the Public Library and has a borrowing system similar to that of public school libraries. Collections of paintings and drawings are also borrowed from the Public Library, and are displayed on the walls. An interesting collection of prints bearing on the life of Napoleon is now on exhibition.

Parts of the library room has been reserved for a Prudential museum which will be started during the next few weeks. Objects of interest to the employes will be on exhibition here, including the first policy written by the company and the first desk used by the late founder of the company.

The library is now open after four o'clock in the afternoon and during lunch hours. It is in charge of two librarians. When the museum is established, the room will be kept open throughout the day.

The library is used largely as a reading room during the lunch hours, particularly by the women employes of the company. Current periodicals are kept on the reading tables and include most of the magazine publications devoted to interests of women.

In connection with the extensive renovating of the library room, a modern system of indirect lighting has been installed. Original paintings of covers used on the quarterly publication of the company have been secured and placed on the walls.

Three Examples of a German's
Work—The Library's
Bookplates

Art Department

INTERESTING additions to the series of bookplates, designed and made for the Newark Library and affixed to the library's books, on the inside of the front cover, are three German plates. These plates, reproductions of which are shown above, have been received recently by the library. They will be placed in only comparatively few books of the classes indicated: romance, science and literature.

The new bookplates are the work of Carl Kabis, a teacher in the goldsmithing school at Pforzheim, Baden. Librarian Dana noticed some examples of this artist's work in German publications, and, thinking that the German element in Newark certainly is important enough to have recognition among the library's bookplates, got into communication with him. The new plates are the result.

The plates are partly in color. One must note the use of the skull in two of the designs. This use goes back to Teutonic and Scandinavian mythology. In the Edda, from the skull of the huge Ymir, ancestor of the Rime or Frost giants, come the heavens, wherein his brains float in the form of clouds. The symbolism employed in the two designs mentioned is, of course, representative of the springing of life from death.

The Newark Library now has twenty-three bookplates of its own—a collection larger probably than that of any other library in the country. Mr. Dana introduced the idea of having artistic and decorative plates for books in the Newark Library when he came to this city.

All save four of these plates were designed and made in this country and most of them in Newark. In addition to the three German plates, Mr. Dana had a Newark Library book plate made in Perugia, wishing to have an example of Italian work from that particular place. One of the newest of the library plates is the handsome design shown below in somewhat enlarged form. This plate, done in copper, is the work of Arthur N. Macdonald of East Orange.

Bookplates in Library Books

The Newark Library bookplates include, besides those placed in books generally, a number of plates made for special collections of books, such as the Richard C. Jenkinson collection of technical books, the Richard C. Jenkinson collection in the children's department, the James E. Howell collection of books in English literature, and the Hallock me-

morial collection established by the Newark Principals' Association. A plate for the books conveyed to the library by the bequest of Miss Alice W. Hayes is being prepared. There are plates for books given to the library by individuals. A plate has been provided for the high school branch of the library, and the Medical Library Association of Newark has a plate. Reproductions of various Newark Library bookplates have appeared in the News.

One of the library bookplates for use generally in books has these words: "The worth of a book is in its use." On another bookplate, referring to books in the library, it is said: "They belong to the citizens of Newark. The more they are used intelligently, the better for the city."

The library has a large and, to the book


lover, most fascinating collection of bookplates, coming from all over the world. There are upward of 2,300 plates in this collection, secured through exchange with artists, libraries and book collectors. An important and rapidly growing section of the collection is that made up of examples of German bookplate work, something in which the library takes a special interest. Three of the plates in the library's German collection are shown on this page.

Along with the collecting of German book plates, the library is specializing in collecting examples of German posters and poster stamps. The library has assembled a sizable number of poster stamps, in addition to posters, and it is planned to have a poster stamp exhibition before long. These poster stamps show in a quite wonderful way the German application of design and color.




RECENT ADDITIONS TO NEWARK LIBRARY BOOKPLATES

KABIS




THE FREE PUBLIC
LIBRARY, NEWARK
N. J.
SCIENCE

KABIS



THE FREE PUBLIC
LIBRARY, NEWARK
N. J.
LITERATURE

CARL KABIS



THE FREE PUBLIC
LIBRARY, NEWARK
N. J.
ROMANCE

BOOKPLATES DESIGNED AND PRINTED IN GERMANY BY CARL KABIS of PFORZHEIM BADEN for the NEWARK LIBRARY.

Newark Free Press.
Sat. June 27-1914.

EXAMPLES of GERMAN BOOKPLATES in the
NEWARK LIBRARY'S BOOKPLATE COLLECTION.



BIBLIOTHEK
HEINRICH EDUARD STIEBEL
FRANKFURT AM
1894



EX
LIBRIS

YPO-
GRAPHISCHE
GESELL-
SCHAFT
LEIPZIG



EX LIBRIS
HASSEW-TULLBERG

EXHIBITION OF JEWELRY AT THE NEWARK MUSEUM

Sund Call - 11/14

Throughout this month, starting tomorrow, there is to be a display of jewelry and jewelry designs on the fourth floor of the Public Library. This exhibition is to be shown under the auspices of the Newark Museum Association, which has tried to arrange the collection for the last three years. The delay has been mainly due to the fact that Newark manufacturers have failed to co-operate to the extent of lending any of their designs to the display.

Within a year the large firms of the city were again requested to give their support to the project, as the museum officials were especially desirous of having local manufacturers represented, Newark being the recognized centre of high-class jewelry in the country. In all replies to the museum's request, the Newark firms declined to support the exhibition, although there were suggestions that it would be a good thing for the museum to purchase a few high-class designs to form the nucleus of a permanent collection. However, the exhibition will be held without local aid, as sufficient designs have been lent by manufacturers in Boston and Baltimore.

Historic and modern jewelry will be displayed as well as designs of different periods. About fifty pieces, the work of craftsmen throughout the country, will also be shown. Among other displays will be parts of the Crane memorial and Hawkes collections, the latter of which is mainly cameo jewelry. A Jersey touch will be the exhibit of Fulper pottery, which is made in Flemington.

OLD AND MODERN TEXTILES DISPLAYED IN THE LIBRARY

Sund Call - 11/14

An exhibition of textiles, antique and modern, was opened last Thursday by the Newark Museum Association in the Public Library building. The display will be continued until December 20. Japanese and Chinese embroideries, brocades and costumes lend vivid color to the exhibition rooms. European textiles are represented by a collection sent by the Boston Museum of Fine Arts and by the museum's own textiles of the seventeenth and eighteenth centuries.

Residents of Newark have contributed interesting Oriental rugs. Some of these are A. Siegfried Lau, C. W. Oakley, George W. Knight and R. M. Laird. Mr. Lau lent thirty-four Oriental rugs and compiled an extensive catalogue for the exhibition. Several New York firms sent groups of examples of the work of their establishments.

The exhibition is one of the most extensive that has been shown by the museum this year.

NOVEMBER 22, 1914.

THE MUSEUM ASSOCIATION AND ITS POTTERY EXHIBIT

To show in birdseye view the pottery and brick industry of New Jersey, which in the single year of 1912 turned our raw clays into products valued at \$17,212,286, the Newark Museum Association will hold in February and March next a New Jersey Clay Products Industries Exhibition.

Manufacturers in all branches of the industry—makers of chinaware and porcelains of decorative pottery, of sanitary ware and electrical ware, and of brick and terra cotta—have been asked to show their products, and many have already expressed their readiness to co-operate in making an exhibit which shall show at a glance what is really meant by the mere statistical statement that New Jersey stands second among all the States in her clay products output.

This will be the pioneer exhibition of its kind in this country—an intensive, local, one-industry exhibit by a public, municipally supported museum devoted to art, science and industry.

The Newark Museum Association is housed at present with the Newark Free Public Library and has a limited display space.

"We count this an advantage for this exhibit," said a representative of the association, "not a drawback. Manufacturers have come to balk at the very word 'exhibition', for it usually implies a great expenditure of very doubtful advertising value for space and exhibits at huge national and international fairs.

"We hope to show the value of these specialized exhibits covering a given industry and frankly commercial, as well as scientific, industrial and artistic in character. We hope, too, to demonstrate how inexpensively museums, localities or groups of manufacturers can get up these exhibits.

"It is safe to predict that the World's Fair kind of display, with space sold at so much per square foot, a wild medley of products in overwhelming quantity, is going to be superseded to a large extent by exhibits such as we plan. These World's Fair aggregations, where architects, illuminators and sideshow artists are very prominent and the mere manufacturer is often quite neglected by visitors, do not have the dignity and educational value, nor do they give the rational and helpful publicity which a man demands to-day in return for his money and effort."—New York Telegram.

AN IMPORTANT EXHIBITION OF POTTERY BEING PREPARED

Sund Call - 11/14

Pottery of all periods and styles, every specimen made within the boundaries of this State, will be placed on exhibition at the Newark Public Library during February and March in a special exposition, under the auspices of the Newark Museum Association.

Marked benefit is expected to accrue, both to the public and to the exhibitors, from the display, which will be of a wide and varied nature. Those who attend the exhibition will be enabled to gratify their love of the beautiful by gazing on work constructed with all the principles of true artistry, though made of common material. That true beauty is only to be obtained through creation from the finest of materials is not the belief of the association, and the coming exhibition will in all probability thoroughly demonstrate the validity of this contention.

In addition to love of the artistic a spirit of patriotism and loyalty to the State should play a prominent part in bringing a large gathering to the scene of the display, for New Jersey is recognized as the second State in the Union in the construction of pottery. The exhibition is not intended to be staged as a local affair, but for the benefit of residents in the northern part of the State, as the activities of the museum are by no means confined to this city. The museum has been of definite service to investigators and collectors of the upper counties as well as to those residing within the city limits, receiving communications and gifts and offering its aid freely to all interested in its various ramifications.

Added stimulus to the pottery trade will, it is hoped, result from the exhibition. Visiting owners of potteries in attendance at the exhibition will view the work of their competitors, and, noting the advance on different methods of their own, will be able to profit by the examples of others. At the same time appreciation of their work by the public will tend to increase their desire to turn out the best possible work.

All of the specimens on view will be Jersey-made samples, for the exhibition will be exclusively a State affair. Invitations have been sent out to the owners of 214 potteries and brickyards, practically the entire list of those engaged in the work in this State, and a special representative of the museum has recently visited many potteries in person in order to arouse interest in the display. Among the potteries which have already announced their intention to enter the exhibition are the Maddock Pottery, the Cook Pottery Company, the South Amboy Terra Cotta Company, the Star Porcelain Company, the Trenton Potteries Company, Thomas Maddock's Sons Company, John Maddock & Sons, the Mercer Pottery Company and the Lenox Incorporated Pottery Company.

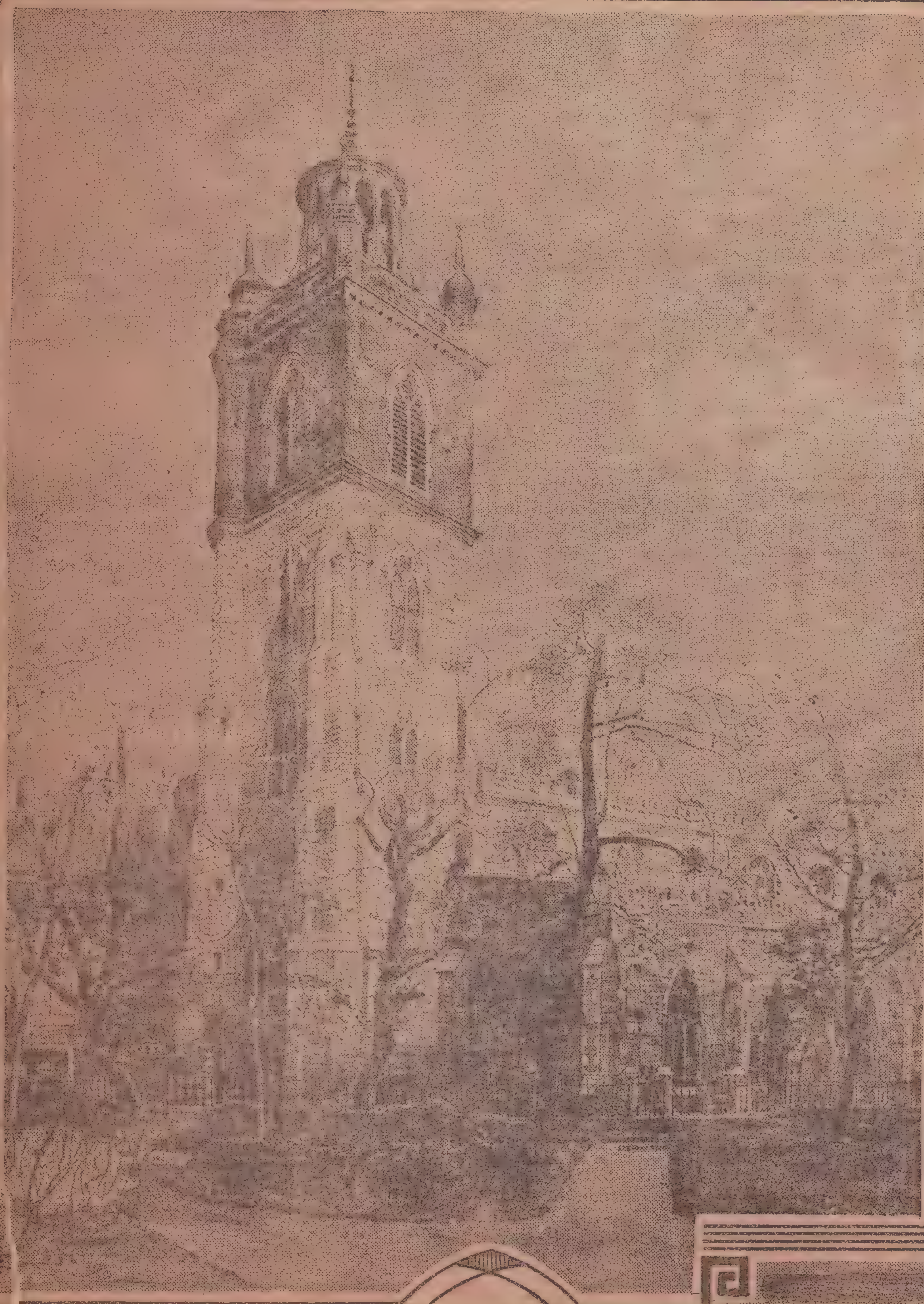
The exhibition will be of a scientific, industrial and artistic character, and every branch of the pottery business will be shown by the specimens. Owing to the fact that the museum is housed in the Public Library it will be possible to condense the display to a great degree, which is an attraction for the manufacturers who are chary of entering an exhibition with huge space-room which requires the payment of large sums for exhibit locations.

An attempt will be made to show the history of pottery in New Jersey. Specimens of early North Appalachian Indian work will be shown, although between the first stages of pottery making and that of ensuing years a wide gap exists. Specimens are now in existence of pottery made from 1812 to the present time in an almost unbroken sequence, and this portion of the exhibition is regarded as a valuable feature.

Smaller exhibitions of Jersey pottery will be held in many of the clubs of the Women's Federation before the staging of the museum exhibition, for the purpose of collecting as many specimens as pos-

as
This exhibit of New Jersey Pottery from as early a date as 1865 will be shown at these exhibitions and description of the samples collected by the clubs will be sent to the head of the art department of the federation. Edwin Atlee Barber, director of the Pennsylvania Museum and School of Industrial Art, Fairmount Park, Philadelphia, author of a history of American pottery, will inspect the exhibition and is expected to write or to revise a history of New Jersey pottery.

SKETCHES by MONTCLAIR



*Exhibition
at
New
Museum*

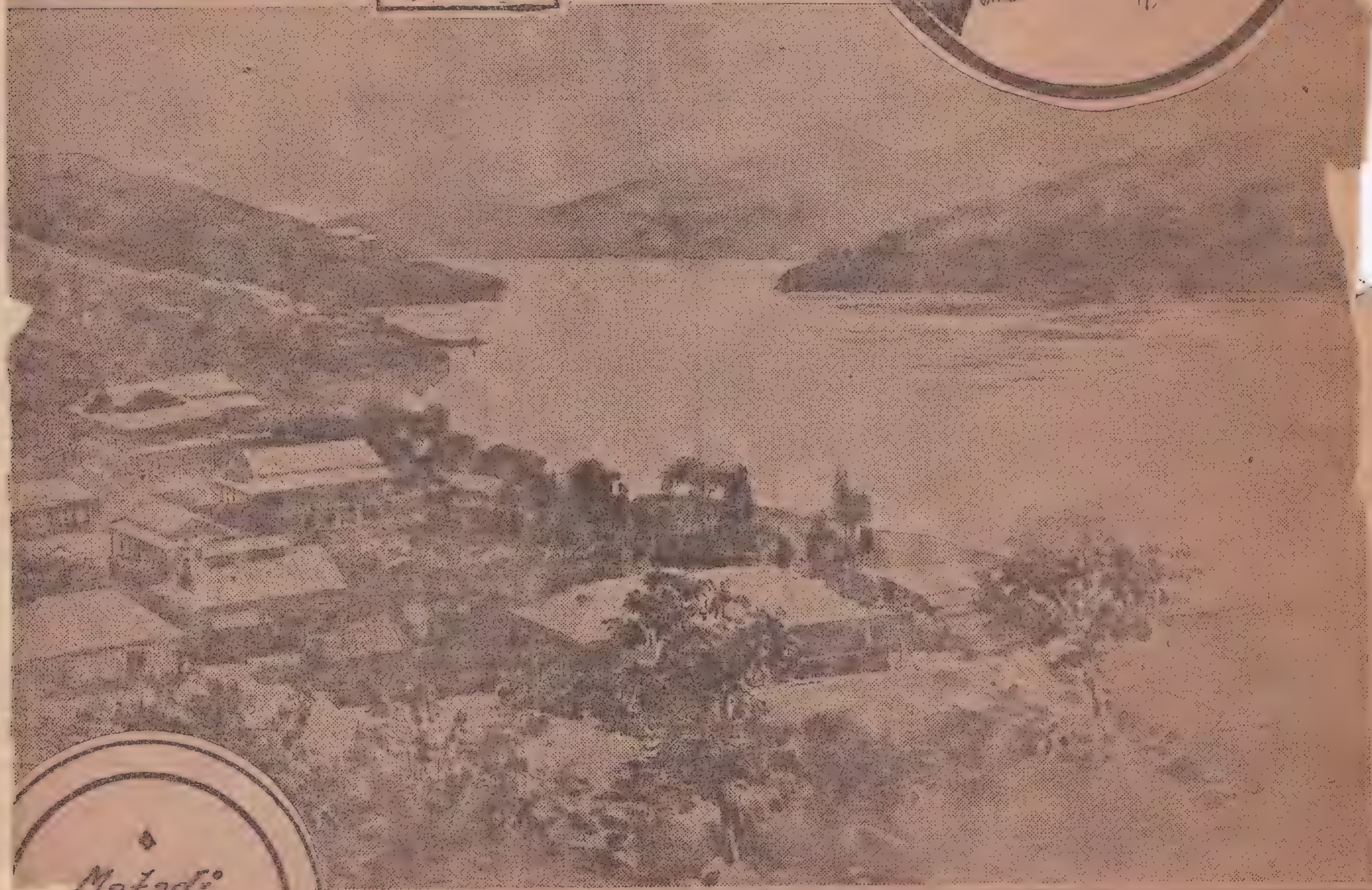


ILLUSTRATOR

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Harry
Fenn.*
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work Museum in the Public
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...ing and delicacy of finish charac-
... Mr. Fenn's work. The illustrator
... somewhat hampered as to composi-
... because to give a faithful render-
... of his subject he has frequently to
... duce unnecessary detail, but given
... opportunity, Mr. Fenn showed that
... had a good eye for composition and
... ad treatment.

... Fenn was born in Surrey, Eng-
... in 1857, and when 18 years old
... to America and secured with
... per Brothers the position of wood
... ever, an art in which he excelled
... which he acquired in the famous
... of Dalzell Brothers, of London,
... and. After six years of this work
... Fenn went to Italy for a period
... dy in art and he gave up entirely
... of the gravers.

... his return he took up illus-
... which at that time, unlike the
... day illustrations, was confined
... who had made a special study
... ing on wood. The young gen-
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... l to this one medium and ar-
... size in making their illustra-
... To-day an illustrator can use oil
... water color paints, charcoal, pen
... pencil, on paper or canvas, and if
... proportions are correct he can make
... illustration any size he chooses.

... Fenn was practically the father
... black and white illustration in this
... The drawings he made for
... rier's "Snow Bound" and "Ballads
... England" in the sixties were the
... illustrated gift books produced in
... country and mark an era in the
... of bookmaking.

... 1890 Mr. Fenn made an extended
... of the United States to gather ma-
... for "Picturesque America," of
... he was the suggestor and prin-
... illustrator. This was followed in
... by "Picturesque Europe," and he
... spent two winters in the
... for the last of the trio, "Pic-
... Palestine, Sinai and Egypt."
... technical history of art illustra-
... these works will always hold the

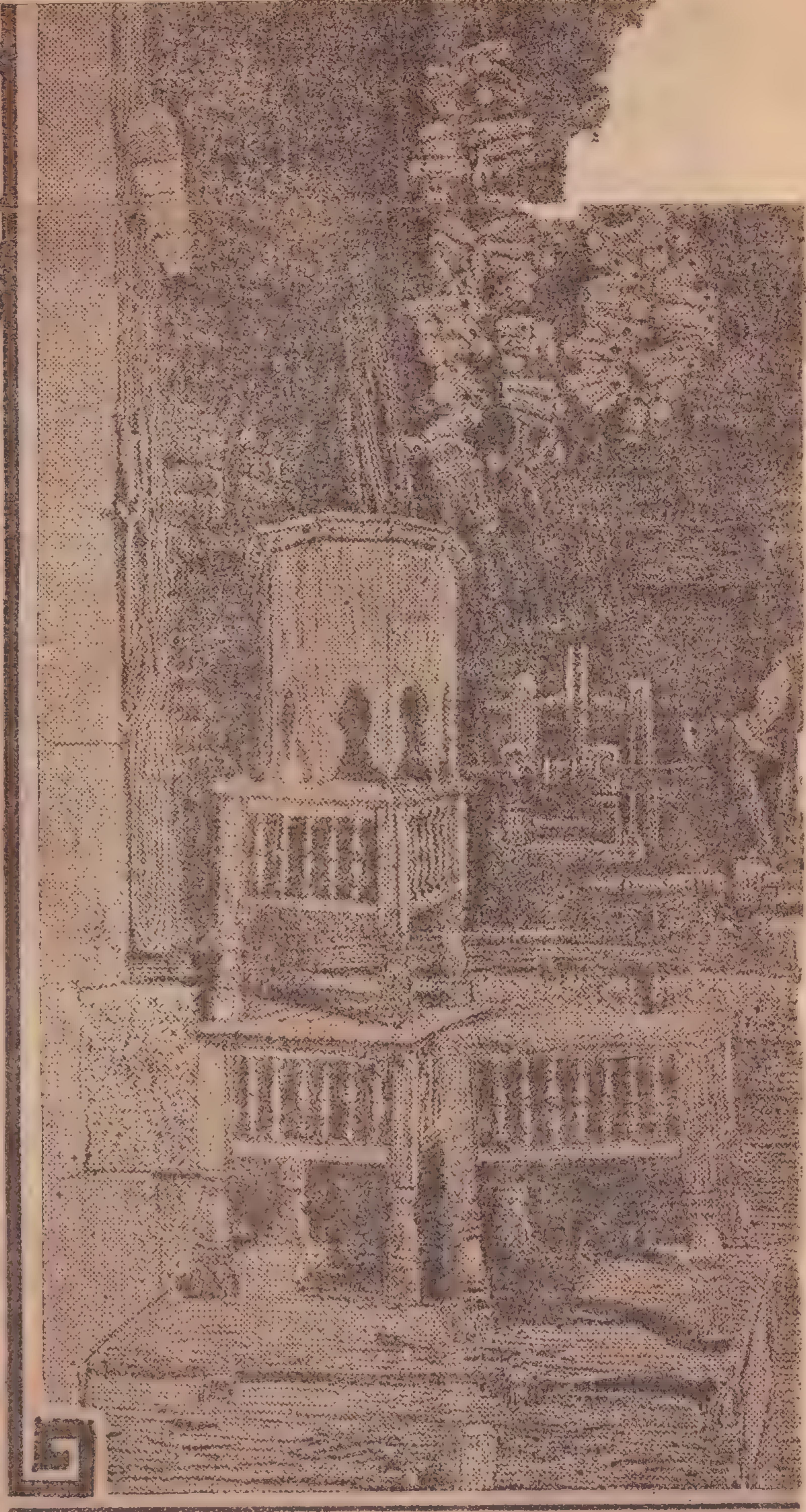
place that belongs to successful pio-
neers. They laid the foundation of the
great development that has taken place
in black and white illustration in this
country.

About 1870 Mr. Fenn and a few fellow
artists formed the American Water
Color Society, the foremost society of
its kind in this country, and for many
years his work appeared at its annual
exhibitions. Though he was a pioneer
in illustrating, up to within a few
months of his death at Montclair in
1911, Mr. Fenn's illustrations were a
familiar sight in the Century and other
high class magazines.

In securing material for his water
color paintings and illustrations Mr.
Fenn had, in his early days, many ex-
citing adventures. As a young man he
was captured by Sicilian brigands and
soon after his release was arrested by
the Italian police and thrown into
prison—and it was some days before the
British consul could persuade the of-
ficials that a traveler with Garibaldi's
card was not necessarily a dangerous
revolutionist.

He was mobbed in Syria when paint-
ing a holy mosque and for several
weeks, when making his sketches, he
was guarded by a quartet of soldiers
provided by the Turkish government to
keep the Moslem fanatics from pelting
the "foreign dog with the evil eye"
who defiled their streets with his pres-
ence. But this was in the seventies,
when an artist sketching their streets,
or, in fact, the presence of any Occi-
dental foreigners, except in or near
Jerusalem, was an uncommon sight in
the Holy Land.

Once, on returning from months of travel
in the desert, Mr. Fenn was held up in
quarantine and unable to cross to Port
Said. It was very necessary that by a
certain date he should forward some
drawings to his publishers. He deter-
mined there should be no delay in send-
ing in this material and he secretly



*A Galilean
Carpenter Shop.*

chartered a sailing boat with a crew
of reckless Arabs, and just before dawn
he ran the blockade under a rain of
rifle shot. Fortunately, owing to the
darkness of the night, the aim of the
Turkish soldiers was poor and no dam-
age was done to the boat, passenger or
crew.

Mr. Fenn having resided for a num-
ber of years in Montclair, features of
the country adjacent to Newark entered
into a number of his water colors and
illustrations. Through a special ar-
rangement with the Century Company,
the Newark Museum Association is en-
abled to offer examples of Mr. Fenn's
work at a reduced figure.

©
*The
Century
Company*



Modern Poillon Pottery — Woodbridge, N.J.

benefit of a visit from Dr. Edward A. Barber, director of the Pennsylvania Museum and School of Industrial Art, Philadelphia. Dr. Barber is acknowledged to be the best authority on American pottery and porcelain. He has looked over and identified as to marks and dates the various pieces of old-time pottery, and he also has kindly loaned several pieces of New Jersey ware from his own collection.

The Historical Collection.

The year 1876, the year of the Centennial Exposition, which gave such a great impetus to the various industrial arts, has been taken as the dividing line between the old-fashioned, traditional pottery and that of the present generation.

One of our illustrations shows the Harrison pitcher, a large eight-sided water pitcher of cream-colored ware, produced during or shortly after the exciting Presidential campaign of 1840. Its panels bear in the centre the portrait bust of President Harrison in black underglaze prints. Above them are representations of a log cabin and the legend, "The Ohio Farmer." American eagles occupy the lower portions of the pitcher. This interesting example is owned by Thomas Pollock Watt, of Newark.

Another group of old-time pottery is shown in the illustrations. Very noticeable is a brown earthenware bread plate, on which, traced in yellow, are the words "Hard Times in Jersey." It probably dates from about 1834.

A slip decorated brown earthenware pie plate is also shown. It was made about 1840, at a pottery in Hackensack owned by George Wolfkin. It has been loaned by Abraham Auryansen, of Hackensack.

From the Jersey City pottery comes also the Toby jug shown in the group. It is in a brown glaze and reveals admirable skill in the shaping, design and effectiveness of the treatment. In the same kind of ware is a hound handled pitcher decorated with hunting scenes and grapevines. It was designed by Daniel Greatbach, who came from a family of noted English potters and worked for a long time at the Jersey City pottery. The John Mann (Rahway) teapot completes this group. It is finished in a metallic black glaze on common red clay and bears on each side the word "Bolivar."

How the Public Can Help.

Here we come to one of the interesting problems that arise out of this industrial exhibition. It is very desirable, before the events have passed out of mind and memory, to collect as much as possible of the history of New Jersey pottery.

It may be permanently preserved. Who was John Mann, of Rahway, whose name is on the black glaze teapot? Was he a potter? Was he a person for whom the teapot was made? There would seem to be little doubt that it was a potter's work, but in order to appreciate any of our pottery, we must know who he was, the period during which he lived, etc.

This is a matter of especial interest to the general public, and especially residents in the cities from which the pottery comes, canning to the museum and making inquiries and directories, manuscript adding to the historical data respecting our State.

There are, for the collection several pieces of brown earthenware from the Caldwell pottery, which was worked about 1840 and was then owned by Captain Th. Denham Gould. The museum is anxious to know long this pottery was in operation, who succeeded Captain Gould, and any other information they have. There is in the collection a large earthenware jar with an impressed mark, "B. Lent, Calc." Was he a successor or predecessor of Gould, competitor in trade? This jar is loaned by Mrs. Waring, of Glen Ridge.

Among the collection are four small pieces representing a lion, rooster, etc., from a pottery in Bordentown. They are in broad mottled glazed earthenware and date from about 1850. The museum would like to know further about this pottery. All that it has been able to find out is whether one of the firm or an employee is still living.

The museum would like to know about the pottery turned out at Jersey City by a man named Gerardine. It is known that in 1854 there was a Louis Gerardine who was known as a china decorator. Was he a manufacturer, or did he confine himself to decorating?

Another thing the museum would be glad to learn is something about the Union pottery that did business in Newark during the war. It is said that it was located on the corner of First avenue and Third street and was in business about ten years ago.

There are several crocks made by this firm in the museum collection. They are all marked "Union Pottery," but bear three firm names—"C. Haidel & Co., Haidel & Zipf and J. Zip, prop." The museum desires to collect as much data as possible about local pottery.

The museum would also be glad to hear of any other old New Jersey pottery, dating from before 1876, that could be loaned for the duration of the present exhibition.

Old Examples in White Ware.

Another of our illustrations shows some examples in white ware, chiefly from Trenton potteries. One of the most pleasing is a white-and-blue covered box from Trenton, made about 1869. It is admirably executed with figures in relief on a blue ground. It was presented to the museum by a niece of one of the members of the firm.

There is a bust of General Grant in parian from the Ott & Brewer pottery. It was made in 1875 and was modeled by Professor Broome, one of the best known artists in pottery and now connected with the Lenox company.

A white glazed pitcher with flower decoration—pansy pattern—in color and gold, dates from about 1875 and is from the Mercer Pottery Company. It is a good specimen of the style of that period.

The collection also contains a complete set of twenty-four pieces in white glaze with gold border. They are of small size and constitute a child's tea set. They were made about 1876 by the Mercer company, of Trenton.

There are three pieces loaned by Albert H. Pitkin, of Hartford, Conn., through the Wadsworth Athenaeum, of Hartford.

Although not in white ware, the cream ware pitcher from the Jersey City pottery and dating from about 1830 attracts by the very high grade of workmanship, delicacy of treatment and artistic shaping.

Pictures That the Engine Paints

I traveled on a railroad train,
And, lounging in my reverie,
I studied through the window pane
Nature and humanity.
And pictures, wonderful and true,
Were painted on my memory,
As passing swiftly in review,
I gazed on them in ecstasy.

I passed by mountains, fields and streams,
Neath fleecy clouds and skies of blue,
And saw the country of my dreams,
Where birdlings sang and flowers grew.
I passed a chapel near the road,
A farmer, following the plough,
A hay cart, creaking 'neath its load,
And apples clustered on the bough.
The cattle grazing on the green,
A barefoot youngster on a horse,
Who faithfully, with mien serene,
Was trudging a familiar course;
The children, going to the school,
A garden of old-fashioned flowers,
A milkmaid, carrying her stool,
And crystal brooks and shady bowers.
A picture of simplicity
The throbbing engine paints for me.

And then I passed a busy place,
Where hammers clanged on heated steel,
Where smoke soared upward in its race,
And ceaseless was the whirring wheel,
Where men with iron-muscled arms

Were working for their daily bread,
Unlike their brothers on the farms,
Gazed not at skies of blue o'erhead.
A canvas of true industry
The screaming engine paints for me.

And then I passed a happy throng
Of young folks strolling on the green—
Where laughter rivaled joyous song—
Ah! grief was foreign to this scene.
A picture of real jollity
The puffing engine paints for me.

At last the city came to view,
Where busy throngs rushed to and fro
A masterpiece of old and new,
Of rich and poor, of high and low.
The toiler, loaded down with cares
The rich man in his limousine,
The newsboy, shouting forth his wares
A striving, roaring, thrifty scene.
The buildings, massive, tall and grim,
The busy shops, the clanging bell,
A highway, teeming to the brim,
And venders with their wares to sell
A sketch of joy and misery
The locomotive paints for me.

The engine, with its onward rush,
Paints with a startling lightning brush
The study of humanity
And nature on my memory.

RAY I. HOPPMAN.



• • An Etching, "Ship-Building in a Maine Town." •

Newark Museum Appeals for Loans of China For Pottery Show to Be Held Here Next Month



The Ellsworth Pitcher and Some of the Marks of New Jersey Potteries.

Among the many examples of pottery of New Jersey which are to be shown by the Newark Museum Association from February 1 to March 14 is one of the famous Ellsworth pitchers, recently purchased by the association. The pitcher portrays a scene in the early part of the Civil War. Colonel Ephraim Elmer Ellsworth, organized, about 1859, a zouave corps which became noted for the excellence of its discipline. In March, 1861, he accompanied President Lincoln to Washington, and in April he went to New York, where he organized a zouave regiment of firemen,

of which he became colonel. Ordered to Alexandria, Va., he lowered a Confederate flag floating over a hotel, for which act the hotelkeeper shot him dead. It is this scene that Josiah Jones, a pottery modeler of Trenton, used in designing the celebrated pitchers. Of unusual interest is the fact that when Colonel Ellsworth was killed he was accompanied by two men, one of whom was Henry J. Winsor, father of Miss Beatrice Winsor, assistant librarian at the Newark Free Public Library. Mr. Winsor was following Colonel Ellsworth down the hotel steps at the time of the shooting, and caught the wounded man as he fell.

This is to be the first exhibit of old New Jersey china, so far as is known. This collection is being gathered through the efforts of various women's clubs, and is to constitute the historical section of the exhibition of the clay industries of the State. To help in getting these pieces together for the exhibit, the museum association has published a valuable booklet giving extracts from E. A. Barber's "Pottery and Porcelain of the United States." Portions are published dealing with New Jersey potteries. Over two hundred facsimiles of the marks of these potteries are given so that anyone wishing to contribute to the exhibition may readily identify the date and maker. A few of

these marks are shown on this page, but the leaflets, which may be obtained at the library, give the entire number, and are a ready form of reference to the collector of New Jersey pottery.

Most of the potteries in this State have been located near Trenton, although there was one at Jersey City in 1629, and another at Elizabeth in 1816. A mile or two below South Amboy exist the remains of an old kiln fire-hole, saved from the ravages of time by being thoroughly vitrified. This is supposed to be a relic of the earlier pottery ware made on this continent, and most probably built by the Dutch to make stew pans and pots.

Probably the first to make white ware in the colonies was Dr. Daniel Cox, of London, one of the Proprietors and afterward Governor of New Jersey. While he did not come to America himself, he caused a pottery to be erected at Burlington, previous to the year 1685. Concerning the start of the pottery business in Trenton the library leaflet quotes Mr. Barber as follows:

"The pottery industry, which has reached such a marvelous growth in Trenton as to gain for that city the title of the 'Staffordshire of America,' had its actual beginning there in 1852, when Messrs. Taylor and Speeler commenced the manufacture of yellow and Rockingham wares. At the present time the establishments engaged in Trenton in the production of all grades of ware, from common pottery to majolica, and from white granite to the finest porcelain, both

plain and decorated, have the capacity of producing in value about five million dollars' worth of wares per annum. The central location, superior railway, canal and river transportation facilities, and close contiguity to the clay deposits of New Jersey, have all contributed to the concentration and enormous development of the manufacture at this point." Then follows a review of the most important and representative of these establishments.

The centennial exposition held at Phila-

delphia in 1876 seems to have marked the end of one period and the beginning of another quite different period in the making of pottery in this country.

The museum expects to make this exhibit the big affair of the year. Many valuable pieces of pottery and china are owned by the association, but an appeal is made for loans from private collectors throughout the State. The exhibit will open in less than a month and an effort is being made to interest as many people as possible in this representative affair.

SKETCHES BY LOCAL ARTIST SHOWN IN NEWARK MUSEUM

Art League Arranges Exhibition as
Tribute to Club's First President,
H. August Schwabe.

Of unusual interest to Newarkers is the latest exhibition of paintings and sketches by H. August Schwabe, which opened last week at the Free Public Library, under the auspices of the Newark Museum Association. The exhibit was arranged by the members of the Newark Art League as a testimonial to Mr. Schwabe, who was the first president of the organization. Mr. Schwabe, although known as a Newarker, resides in Maplewood, where he has a studio commanding a view of the Orange mountains.

There are altogether 114 sketches and paintings in the collection, many of which portray local scenes. There is, for instance, a sketch of Broad street, looking north from William street. There is a glimpse of an old house on the Orange mountains, a rural scene in Maplewood, a sketch of a Bloomfield scene, and among the marine pictures is a scene at the Highlands. There is also a portrait of his wife, a portrait of President Wilson and designs for stained glass windows. Mr. Schwabe has also painted pictures of former Mayors Ricord and Haines, Dr. Edward J. Hill, J. P. Bless and Samuel Schock.

Mr. Schwabe, who is 61 years old, was born in Oberweissbach, Germany. At eighteen he worked as a painter and designer of stained glass windows at Stuttgart. He came to the United States in 1871 and studied under William Chase at the Academy of Design in New York. He has designed and painted windows for many prominent churches, and at the St. Louis Exposition was awarded a gold medal for stained glass design and execution.

The exhibition will remain at the library until January 17, and may be seen daily from 12 to 6.30 and 7.30 to 9.30; Sundays, 2 to 6 and 7.30 to 9.

JERSEY POTTERY EXHIBIT WILL BE OPENED NEXT WEEK

Grand Call - Jan 24/15

An exhibition of pottery made in New Jersey will be opened a week from tomorrow by the Newark Museum Association in its quarters at the Newark Free Public Library. The display should prove of exceptional interest. The output of clay products in this State for the year 1913 was \$19,500,000 in value, a fact known to comparatively few Jerseymen. This industry, therefore, is a factor of great potency in the prosperity of the commonwealth, and the display has been gotten up with a view to providing a tangible, instructive and illuminating illustration of what Jersey's potteries are and stand for.

During the exhibition, museum officials will be on hand to explain the exhibition and to answer questions concerning the various exhibits. It is felt that the pupils of the higher grades in the schools should attend in large numbers, and it is expected that citizens who have a real desire to better understand the resources of their State will make a point of seeing it.

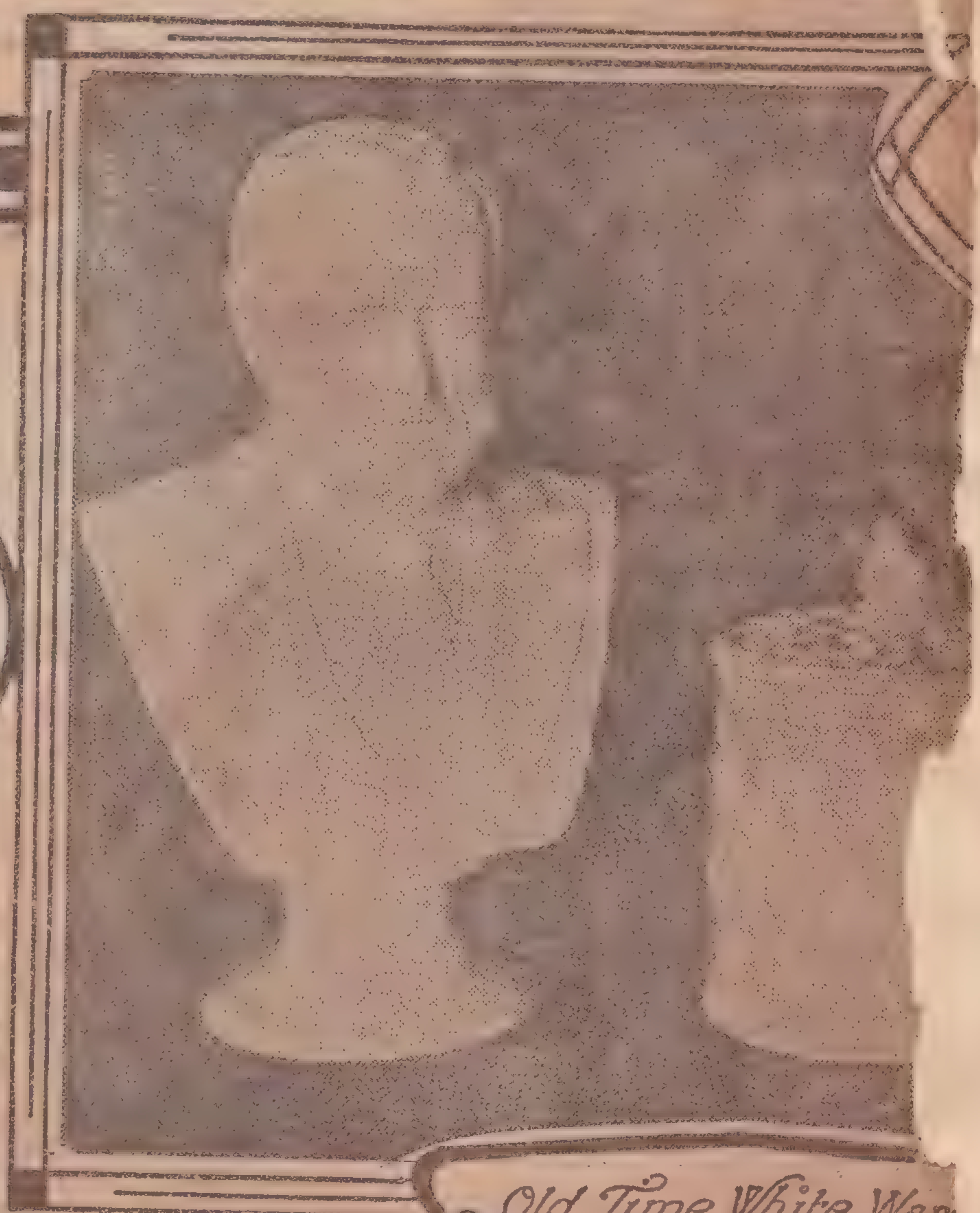
It is a strange fact that no attempt has hitherto been made to inform the people as to the extent and importance of pottery making in New Jersey. One feature of the display will be the historical exhibit. No less than seventy pieces made before 1876 have already arrived at the library, including many examples of the early work done in New Jersey kilns.

Exhibition of NEW JERSEY POTTERY

By the Newark Museum
Association in the
Public Library



Harrison
Creamware
Pitcher.
About
1840.



Old Time White Ware
from Trenton
Potteries

The opening to-morrow in the Free Public Library of the collection of pottery, china, porcelain, brick and terra cotta products, all made from New Jersey clays, will be an unusual event, as the collection not only constitutes the first State-wide industrial exhibition held under the auspices of the Newark Museum Association, but, as far as known, it will be the first exhibition of the kind ever held in the United States.

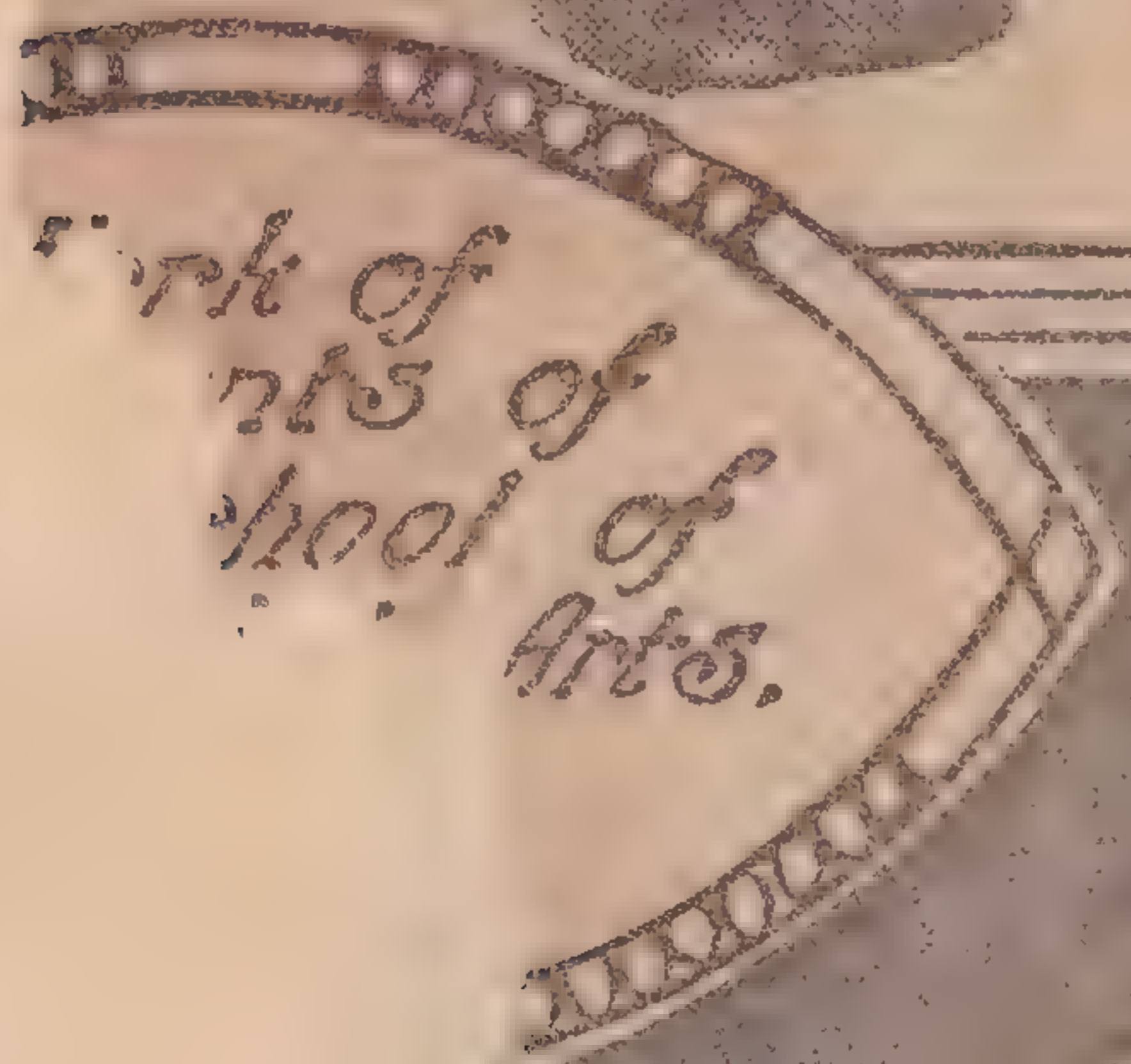
The unique feature is that of a one-industry exposition, which by focusing attention on one thing and giving a birdseye view of an entire industry will have a commercial, educational, artistic and civic value such as can not be secured by any other means. In Europe such exhibits have been found of immense value and to have manifest advantages over even world's fair displays, with the heterogeneous and dissipating effect of the extreme diversity of the things exhibited. The one-industry exhibit has an intensive and concentrative effect that brings results that are definite and lasting.

Exhibition, when of State-wide range and

TERV



• Historic Collection — Brown Glazed Ware •



Work of
arts of
school of
Arts.



Vase from a
• Trenton Pottery •



• Balleek China .. Made in Trenton

covering an industry so great as that of the clay product output of New Jersey, an output that in 1913 amounted to some \$19,500,000, awakens an interest and a civic pride in the industry exhibited and in its history, growth and future possibilities. The industry covered by the present exhibition is the second largest in the State and thus has an added claim to the attention of all New Jersey people.

The collection that will be on view to-morrow and until the evening of Sunday, March 14, will show not only the output of to-day, but examples of pottery from various periods prior to 1876, thus giving an historical character to the survey of an industry which in New Jersey runs back to 1685, or shortly after the settlement of Newark. The survey will also cover the whole State, making familiar the various centres of the industry—Trenton, known as the Staffordshire of America, the Perth Amboy terra cotta and hollow tile region, and the brick yards scattered so widely over the State.

Circular letters have been sent to the various potteries and others engaged in the manufacture of clay products and a wide interest and co-operation has been secured. The museum has also interested and secured the co-operation of the State Federation of Women's Clubs, through the chairman of the arts department, Mrs. George W. Prall, of Lambertville. Many of the women's clubs have made pottery the subject of discussion at their gatherings, and have aided in securing the loan of old-time historic collections and specimens. The value of the interest thus aroused among the women of the State, who are naturally the ultimate judges of so large a proportion of the clay products, is illustrated by the fact that the Kalmia Club, of Lambertville, was successful in discovering examples of eight different New Jersey potteries, which are represented by some thirty-seven exhibits. The Bergen County Historical Society, through Mrs. Frances A. Westervelt, of Hackensack, is loaning fragments of Indian pottery found in that county in the neighborhood of Saddle river. Numerous private individuals have also come forward and contributed examples of old-time and historic New Jersey pottery.

Among manufacturers of this State who are loaning interesting examples of their wares are: American Clay Products Company, South River, Middlesex county; American Enameled Brick and Tile Company, South River, Middlesex county; American Encaustic Tiling Company, 16 East Fortieth street, New York city, Middlesex county, Maurer; Atlantic Terra Cotta Company, Perth Amboy, Middlesex county, Rocky Hill, Somerset county; Jonathan Bartley Crucible Company, Trenton; C. W. Boynton, Inc., Sewaren, Middlesex county; Camden Pottery Company, Camden.

Cook Pottery Company, Trenton; Crescent Brick Company, Red Bank; Didier-March Company, Perth Amboy; Ford's Porcelain Works, Perth Amboy; Fulper Pottery Company, Flemington; J. H. Gautier & Co.,

Jersey City; German-American Stoneware Works, Hudson Terminal building, New York city, Middlesex county; Emil Grossman Manufacturing Company, Trenton; National Fire Proofing Company, Perth Amboy, Lorillard, Keasbey, Woodbridge, Port Murray, Keyport; New Jersey Company, Matawan, Monmouth county; International Pottery Company, Trenton; New Jersey Terra Cotta Company, Perth Amboy; New York Clay Products Company, 1 Madison avenue, New York, and Sayreville; C. Pardee Works, Perth Amboy; C. L. & E. C. Poillon, Woodbridge; Ritger's Excelsior Pottery, Newark; Sayre & Fisher Company, Sayreville; South Amboy Terra Cotta Company, South Amboy; Standard Sanitary Pottery Company, Elizabeth; Star Porcelain Company, Trenton; Strait & Richards, Inc., Newark; Trent Tile Company, Trenton.

The Trenton Potteries Company, Trenton; M. D. Valentine & Brothers Company, Woodbridge; Walter K. Watson, Yorktown, Salem county; Woodbridge Pottery Company, Woodbridge; Lenox, Inc., Trenton; John Maddock & Sons, Trenton; Matawan Tile Company, Matawan; Mercer Pottery Company, Trenton; Mueller Mosaic Company, Trenton; Thomas Maddock's Sons Company, Trenton; Matthew Lotz, Metuchen.

As the exhibition has an especial value for young people in the days of their education, it is planned to interest the school children by means of a potter's wheel operated by a potter working in raw clay throwing shapes on the wheel. There will be shown also plaster moulds in which dinner sets are moulded. The Lenox pottery, at Trenton, has kindly loaned a mould on which cups and saucers are made, and it is hoped also to show a small press, such as those used in the making of flower pots. A kiln loaned by the Public Service Corporation will also be in operation.

Show Cases Make Attractive Display.

The third and fourth floors of the Library building are largely given up to the exhibition, and the articles are to be on view each day during the regular museum hours—that is, from 9 to 6.30 and from 7.30 to 9.30 o'clock on week days and from 2 to 6 on Sundays and holidays.

On the third floor the collections will be met with in the north room and the corridor. Here are the exhibits of historical New Jersey pottery. Here the potter's wheel may be found. And here are arranged the exhibits of brick and hollow tile, the various raw clays and the chemical tests.

On the fourth floor the collections occupy the east gallery and the corridors. Modern art pottery is here shown, together with electrical ware, tiles, terra cotta and sanitary ware.

The exhibits show up well in the cases, and as explanatory cards give information about each piece or group the import and significance of each is readily grasped.

During the last week the museum has had the

340
The Jersey City pottery had then a great reputation, and it has the distinction also of being the cradle of New Jersey pottery making.

One of the famous Ellsworth pitchers, recently purchased by the museum, forms part of the collection. This interesting piece, with its reminiscences of the Civil War, was illustrated and described in the Sunday Call of January 2.

The Clay Products of To-day.

The list previously given shows the large number of New Jersey manufacturers of to-day who are co-operating in making the exhibition a success. The examples of their work on view should be a source of civic pride, as they reveal the high standard of excellence attained by the manufacturers of this State in the various clay industries.

One of our illustrations shows some Belleek china from the Lenox pottery of Trenton. They are beautiful examples of fine decorated tableware in white and gold, adorned with medallion miniatures in color

and gold. Another illustration shows a vase in black and white from the same firm.

Other exhibitors of tableware are the Mercer Pottery Company and the International Pottery Company.

Of interest also is the Poillon pottery turned out at Woodbridge, N. J., by Mrs. Clara Poillon. She comes of the old Poillon family, which has conducted the pottery since about 1803. Mrs. Poillon makes her own colors, which, it is said, is not usually the case among potters. The exhibits, some of which are here illustrated, are in white lavender, sea green and various other tints. They are specially designed for holding flowers and are made to harmonize with the floral tints.

One of the groups illustrated shows examples of pottery designed and made by students of the New Jersey School of Industrial Arts at Trenton, an institution of great value, which was established in 1898. Frank G. Applegate, one of its instructors, has also loaned some of his work in the way of figurines and groups that are full of motion and characterization.

A very striking exhibit is a large white and blue lunette plaque in Della Robbia style from the Atlantic Terra Cotta Company, of Perth Amboy.

The collections of terra cotta are also of much interest, among them being those of a Newark concern, the Ritger's Excelsior Pottery Company. There is quite a large exhibit from the South Amboy Terra Cotta Company, among them being a plaque in high relief of the head of James McNeil Whistler similar to that on the Keppel building, New York. The plaque is a gift to the museum from the South Amboy company with the permission of Mr. Keppel. Other terra cotta firms taking part are the New Jersey Terra Cotta Company and the Atlantic Terra Cotta Company.

Hollow tile is well represented by exhibits in the north room on the third floor, the National Fireproofing Company, the American Clay Products Company, the New York Clay Products Company and the Crescent Brick Company being represented. There are exhibits of drain pipe and conduits from S. W. Boynton, Inc., and the American Clay Products Company.

The brick works of New Jersey are in evidence through the exhibits from the New Jersey Company, the American Enamel Brick and Tile Company, Sayre & Fisher and William M. Watson, and the display of tiles, which will be found on the fourth floor, is represented by output from the following firms: The Mueller Mosaic Company, Matawan Tile Company, C. Purdon, the American Encaustic Tiling Company, the Oldbridge Brick and Tile Company and the New Jersey Tile Company.

Gas logs make an interesting showing as represented by a local firm, that of Strait & Richards, of Newark. Crucibles, refractory firebrick, sanitary and electric ware are also represented.

The New Jersey Geological Survey has co-operated by contributing an exhibit of the various New Jersey clays used in pottery and kindred industries. The collection has been supplied through Dr. Henry B. Kuemmel, of the Geological Survey.

School work also forms an interesting feature in the exhibits from the city schools of Montclair and the Normal College at that place, together with those from the East Orange High School. These schools are giving instruction in clay modeling, which has not as yet been taken up in the same way in Newark.

Early Origin of New Jersey Pottery.

The pottery industry, which has reached such magnitude that it to-day ranks as second among New Jersey industries, dates back in this State to 1695, when Dr. Daniel Cox, of London, through his agent, John Tatham, erected a pottery near Burlington.

Of course examples of the ware of so long ago are not now to be met with. In fact even with manufactures of later date the finer kinds would naturally go first, so that our earliest examples to-day are often of rougher ware that has better stood long usage.

A stoneware pottery was started at Elizabeth about 1816 and at a later date was operated by a Mr. Pruden, who made yellow and Rockingham wares. The factory is now owned by the Standard Sanitary Pottery Company.

The Jersey Porcelain and Earthenware Company was organized at Jersey City in 1825. In the following year its products won a silver medal at the Franklin Institute, Philadelphia, as "the best china from American materials." From those beginnings Jersey City became, as previously mentioned, practically the cradle of New Jersey pottery manufacture. Several of the museum exhibits come from this source.

About 1831 a manufactory of flint stoneware was established at New Brunswick. In 1828 a pottery was opened at South Amboy, and the year 1852 became memorable for the starting of the first pottery in Trenton, from whence the industry has grown to mammoth proportions.

Those interested in pursuing the study in greater detail will find what they need in Dr. E. A. Barber's "Pottery and Porcelain of the United States," which is the standard American authority on this subject. It is published by Putnam's, and the Newark Museum has issued a compilation of extracts therefrom containing the principal references to New Jersey pottery.

continued from pg. 341

...a bit here, a bit there. * * * After a clay is fired, and before it is glazed, it is called "biscuit"—even when it is in a solid cake. The library's something of a bakery in itself—you've noticed it? And here we have a mold for a cup—you're told that "there is no reason why it should be in two pieces." Dear, dear, how extremely annoying! * * * This is the glazing—you've plenty of "crackle" at home, dishes you forgot and left in the oven too long, you know, and plates you've baked turnovers on. May be it's valuable. And isn't it a relief to learn that ironstone china is made of "excellent materials!" Sort of seems to put it on a higher plane.

Listen to this: "Brown stoneware is used for crocks, jugs, beer mugs and drain pipes." No connection, of course. Absolutely not. And in this last case,

get the fourth book in the set, you're reading (if it's in) on the same trip. It's not a half-bad scheme to have books in the library.

And the pottery exhibit's fine—it makes an appeal. The little sparrows that guard the stone portals (sharing honors this time with the big green jars) report that every single feminine visitor has delivered herself of the same original observation as she buttons the last snap on her gloves, and grasps her muff tightly, preparing to descend the steps to the street.

"My!"—you will find yourself saying it, too, if you're of the persuasion that is popularly supposed to have the last word—"My goodness!" in the manner of one who plumes himself for a flight of oratory—"Just think if you had to wash all those dishes!"

The Pottery Exhibit

Tourists in the Public Library Follow the Trail of Jolly Little Jars, Poetic Pitchers and Lots of Other Things Pertaining to the Clay Industry of New Jersey.

Sund Call 2/14/15

You can't miss it! There's two small posters, and two 'normous big jars, on either side of the entrance. They haven't any lids, either, the jars, that is, and snow or rain or whatever the weather decides to do can fall right in, including curious small boys, though it's to be hoped they take 'em in at night—both boys and jars.

Inside, wherever there is a shelf, there is a jar also. Where there is no shelf there is a vase. Where there is neither shelf nor vase there may be found a jug. Even the sombre rows of patent records are topped off by bright-colored and brittle bric-a-brac. Your ears are tuned for the crash of crockery. There's pottery all over the place!

What's more, there are, to a less extent, people present. To be sure, the large and lofty corridors can not exactly be said to resound to the echoing tramp of feet. Not exactly. But then, you know, a great many sensible folk still wear rubber heels. Anyway, speaking conservatively and with a fine regard for truth, it may be noted that the plural of person is to be used in discussing the attendance at this exhibition of New Jersey clay products held by the Museum Association at the Free Public Library. Yes, indeed, it's an unusual exhibit in more ways than one.

The trail may be called a bit elusive, though. Cunning little posters and jolly little jars, while highly decorative in effect, as guide posts, leave something to the imagination. The second floor of the library is the landing place of lost tourists. With pottery to the right of you, pottery to the left of you, and a few books carelessly scattered among the vases to the fore and aft of you, that mysterious sixth sense persistently warns you that you have not yet found the real exhibit. And you haven't. One flight up, please. Unfortunately the elevator's tottery 'midst so much pottery.

The potter's wheel is on the third floor, isn't it? "Come in and see it from 2 to 5." Um—well, if you went exhibiting during the first week of the schedule the potter's wheel wasn't potting. Its resting place was marked by an appropriate quotation from Omar Khayyam. Also several specimens in the cases, spaces neatly labeled, were among the "missing." And there were a number of "gone but not forgotten" effects on the fourth floor that are all fixed up now. What you don't read about you don't miss, and you should be able to admire good printing apart from the subject matter, shouldn't you—yes?

Most people "do" the third floor first because they come to it first—quite simple, after all. "The Story of Pottery," in eight reels, is mighty interesting. It's also interesting to watch the exhibitees perversely work their way from case 8 back to 1—reducing the decorated pottery to ashes, figuratively speaking, instead of building up the thing in a neat and orderly fashion from the beginning. Moral free for the asking.

One-third of the seekers after truth are too short to see into the cases, unless aided and abetted by a dictionary or encyclopedia, or both, cozily tucked beneath their feet; one-third are of the height that requires a careful and thoughtful folding over and tucking in of the extremities to permit an intelligent scrutiny, and the remaining fraction can sit down comfortably on their elbows in post peace and pleasure—it's to be hoped in the last class.

Your id picks up information like a

"How pottery is decorated," the examples of underglazing and overglazing make it perfectly clear to you—you prefer it all underneath, and quite far down.

Did you ever see so many pitchers in your life? They kinda ran to pitchers in the good old days—or maybe they smashed all the cups and saucers and sugar bowls the way your folks do. 'Bout all your descendants will have to cherish, in the china line, as heirlooms from you, will be the pink cake plate your sister painted for a lesson and gave to you because she smudged one edge. It's up on the plate rail now, and if the girl doesn't break it some cleaning day your descendants will be welcome to it. Mixing bowls run a close second to pitchers in this collection, and kitchen pottery seems to have been well preserved. They've opened the gate into the aquarium-containing-fish room—that's real hospitable. No, don't go in till we come down from the fourth floor. In there? Well, you see there's nothing much but bricks, and a kiln, and hollow tile, and chemical tests, and the potter's wheel—nothing really to see. Besides there's a crowd.

On the fourth floor there is sanitary ware to your right—what in the name of keeping the bathroom clean do they do to keep it so white? And only look at all the lovely tiles—patterns all worked out. And more bricks. And more. And, thank goodness, some cups and saucers. And all the little do-dabs they run electric wires through—who'd ha' thought those had to be made? And what's this—crucibles. See the pretty quotation—some one had an eye for poetry as well as pottery. "Gold is refined by fire in the crucible—man is tried in the crucible of life"—and frequently fired. Yes, indeed. You'll tell your cousin's husband, who is an architect, to come down and look at the photographs—men like all those dull things. Rutgers College has sent a very nice collection of door-knobs, haven't they? Boys have so many different ways of working their way through college—really quite remarkable.

Buttons! Well you may not be strong-minded, but it is asking a trifle too much to expect you to accept that. They've made a mistake. You'll speak to some one in authority—buttons are not pottery. Not when you went to school, that is, but they change everything from geography to the pronunciation of "programme" so often that you don't pretend to keep up with the changes any more. For all you know carpets may be listed as pottery.

Down again, stopping just a moment to see the aquarium containing fish—all very lively and interested in life. Deceased bugs are relaxing to contemplate after the severe brain-strain you've just undergone. And you're always pleased to meet the steeromotor—it's a familiar face, and like-a-that, you know. And the Japanese gardens are flourishing, and that sweet-potato has sprouted, and the carrots are doing as well as can be expected. That reminds you—a few potted plants here and there would be a nice touch for a pottery exhibit, wouldn't it? And there must be at least three vacant spaces somewhere in the corridors. Or they might do away with some of the books. Still, some one said the other day that a museum wouldn't "go," in Newark without some other attraction, and it is certainly a time-saving method the way they've it arranged now—you never feel that you're wasting energy going through the museum when you can

POTTERY EXHIBIT INTERESTED MANY

Mr. Dana Gives Reasons for Success of Newark Museum's Most Popular Display.

USES OF CLAY IN THIS STATE

Sund Call 3/26/15

The exhibition of New Jersey pottery which has been going on in the Newark Free Public Library building under the auspices of the Newark Museum Association since February 1, came to a close last night. It has proved by far and away the most popular exhibition ever held in the library. One factor that made for its popularity was the presence of a potter and his wheel and other implements every afternoon, showing all who cared to watch, how pottery is made.

But the Sunday Call has asked Librarian John Cotton Dana to tell just why in his opinion this exhibition took a deeper hold upon the people than any of its predecessors. This is what he says:

Well, first of all there was Mr. Bourne, the father, making a wheel go 'round. Everybody likes that, especially if the wheel produces results, and Mr. Bourne produced results. Then this is one of the oldest wheels. It is the one on which clay has been turned into plates and bowls and vases by men of all kinds, savage and civilized, since the world was young. Also, the potter made dishes in moulds and baked them in an oven right at hand. Here was a chance to see in action two of the oldest and greatest of the world's trades, firing and casting. No wonder people came.

Then the whole show revealed to most of us the close kinship between the finest of china, in vases and delicate tableware, and our wash-bowls and chimneys, our drain pipes, our electric lamps, and a hundred other common things. Here we saw that clay serves a million uses.

Then there was the history of New Jersey told in pottery. Interest in New Jersey history has grown greatly in recent years, and the women's clubs of the State, when they asked for examples of the potter's art made of New Jersey clay about 1876, soon found a most interesting collection.

Then there was Mr. Nestle modeling in relief the crest of the ancient coat of arms of Newark-on-Trent, England, and later a design for an emblem for Newark. From both of these models molds were made by Mr. Bourne; in these clay was cast, and finally the casts were baked.

And for the young people, and for many clubs of adults as well, there were guides, Miss Connolly and her assistants, who made of the hundreds of objects almost a moving picture of the great New Jersey industry, and the great world industry in clay.

Call 3/26/15

MUSEUM'S POTTERY EXHIBIT TO REMAIN OPEN THIS WEEK

Sund Call 3/20/15
Over 23,000 People Have Visited the
Display in the Public Library
Since February 1.

The Clay Products Exhibition held in the Free Public Library under the auspices of the Newark Museum Association has been extended another week and will not close until next Saturday night.

The attendance up to yesterday has been over 23,000 people. It has been visited by forty-seven classes from Newark schools and those in the immediate environs and seven women's clubs have been conducted through the exhibition. Many out-of-town people have come especially to see the exhibit. E. A. Groff, of the National City Bank, New York, who is in charge of relations with South America, was one of these, and Charles A. Bloomfield, president of the New Jersey Clayworkers' Association, sent a notice to each member of the association that it would be well worth their while to attend. F. L. Hopley, the manager of the Chicago Clay Products Exposition held last year, came from Bucyrus, O. Miss Edith Penman and Miss Elizabeth Hardenberg, well known potters, and also Miss Jane Hoagland, who is well known in the profession, also visited the exhibit.

STORM IS NO BAR TO LOCAL ART EXHIBIT

Sund Call 4/3/15
About 100 persons have visited the art exhibit held by the Newark Museum Association in the Free Public Library since it was opened Thursday. The attendance yesterday and last night, although small, was considered good in view of the storm. Thirty-three paintings, done by thirty American artists, are shown. The pictures were brought together by Joseph S. Isidor, of 402 Mt. Prospect avenue, the donor of the Isidor medal which is contested for annually in the National Academy of Design.

The collection was opened privately Wednesday night for artists and a few others. The artists present expressed themselves as pleased with the gallery and lighting effects. The exhibition is open weekdays from noon until 6 p. m. and from 7:30 to 9:30. Sundays it is open from 2 to 6 o'clock.

An important piece of early New Jersey pottery has just been added to the collections of the Newark Museum by Thomas P. Watt, of Newark. This is a "Harrison" pitcher made about 1840, during the famous "log cabin and hard cider" campaign by which William Henry Harrison became President of the United States. It was made at the old Jersey City Pottery. Many of the best potters of the old school learned their trade at this factory and it was here that the English method of transfer printing was used for the first time in America. The pitcher is of cream-colored ware decorated with black under glaze prints of President Harrison and the log cabin made from plates which were engraved by Thomas Pollock, an American engraver who was for many years a resident of New Jersey. There are only two other "Harrison" pitchers known to collectors.

This pitcher is at present on exhibition, with about 150 other old New Jersey pieces, at the Library. It is the intention of the Museum Association to form a permanent collection of historic New Jersey ware.

SERIES OF EXHIBITIONS NEXT MONTH IN LIBRARY

Newark Museum Purchases Another
Rhind Statuette, a Copy of the
Burns Monument.

Sund Call 4/11/15
A series of exhibitions has been planned for May at the Newark Museum Association, in the Free Public Library. They will include water colors, by Lucy Conant; a collection of old etchings and engravings, lent by Carl Zigrosser, a native of Newark and now with the Keppel Company, in New York, and twenty-five etchings by the Chicago Society of Etchers, well known to the Newark public.

A selected collection of the material used in the exhibition of New Jersey clay products will be placed this week on exhibition on the third floor of the Public Library building. This small and comprehensive exhibit will remain on view during the summer months.

The attendance at the exhibitions of work of American painters has been most satisfactory—about 1,750 have attended during the first nine days.

A second statuette by J. Massey Rhind, the sculptor so well known in Newark for his statue of Washington in Washington Park, has been purchased by the Museum. It is that of Robert Burns, a reduced copy of the figure on the monument to Burns recently erected in Schenley Park, Pittsburgh.

In addition to this new purchase the Museum owns the Peter Stuyvesant, by the same artist, unveiled in Jersey City, October, 1913; Abraham Lincoln, by Daniel Chester French, the original model for the monument to Lincoln at Lincoln, Neb.; the McKinley Group, by Charles Albert Lopez, of the McKinley monument at Philadelphia; The Youthful Franklin, by R. Tait McKenzie, on the campus of the University of Pennsylvania. The Museum also owns fourteen smaller bronzes by foremost American sculptors.

'FOUNDERS' DAY' EXHIBITION AT THE PUBLIC LIBRARY

Sund Call 4/16/15
Newark, interpreted by maps and charts, is on exhibition at the Free Public Library. All the shade trees are shown on a map. Railroads and other means of reaching the city are also displayed by these exhibits. A population diagram, showing the growth of the city from 1806 until the present by means of dots and dashes. Maps, ranging in sizes, from seven to ten feet to the small hand maps used in illustrating books, are very much in evidence.

The exhibition is in celebration of Founders' Day. Cartoons and other original drawings taken from the Sunday Call and from "A Short History of Newark," by Frank J. Urquhart, are interspersed among the maps giving a pictorial history of the city's development. Pictures of old buildings erected decades ago, some of which are still standing, will recall to old Newarkers the city as it appeared when High street was a lane where lovers strolled.

One of the largest maps and that which is featured conspicuously gives the location of all schools, churches and public buildings. It is an exceptionally large affair and is drawn to a scale of one inch for three hundred feet. Most of the maps belong to the library and can be borrowed. In the lending department of the library is gathered together a collection of printed matter pertaining to the 250th anniversary celebration preparation for next year. It is expected that the public and school teachers in particular will make use of all this material which is at the disposal of all persons interested. The exhibit will be held from May 17 to May 20 inclusive.

Sund Call 4/16/15
The sixth annual convention of the American Federation of Arts was held in the New Willard Hotel, Washington, D. C., on Wednesday, Thursday and Friday of last week, with Robert W. De Forest, president of the Metropolitan Museum of Art, New York, in the chair. Its purpose is to unite in close fellowship all workers in the field of art, to encourage the development of art and its appreciation in America. It has two organs, a beautiful periodical entitled "Art and Progress," and the "American Art Annual." The Thursday morning session of the Federation had for its topic, "Art Education in the Public Schools." Miss Louise Connelly, educational expert of the Free Public Library, and formerly occupying a similar position with the Newark Museum Association, read a paper upon "Co-operation of the Museum in Art Education in the Public Schools."

One of the finest collections of manual arts work done in the public schools of this city is on exhibition at the Free Public Library. Compared with the work of a few years ago, there is a vast noteworthy change for the better. Part of the exhibit is that which was shown at the recent Buffalo convention of the Eastern Arts and Manual Training Association and which created so much enthusiasm that five different cities have already asked for the loan of the collection. It represents all phases of the manual art work of all grades of primary, grammar and high schools.

The most striking feature is the new emphasis placed on industrial arts. Instead of painting old landscapes, formal and more or less conventional pictures, the construction of wooden toys and their harmonious decoration sounds the new note in some grades, and spread out over a table in an exhibition room on the fourth floor of the library are toys, breakfast trays for children, bird houses prettily decorated and serviceable fancy paper boxes. Pleasing combinations of colors and harmony of design mark all the work shown.

The cut paper work deserves special mention. It is said that the posters made by the pupils of the eighth grade of the Madison School attracted a great deal of attention in Buffalo. They are vigorous and full of color, borrowing effects from Dresden art. There is a lack of gray colors, which hitherto have been used extensively in school work. The development of costume design and the water color work in still life are also commendable. There are a few things in applied art, which include stenciled and embroidered dress accessories. A "quadruplex theater," representing the work of pupils from the first to the fourth years, offers interesting suggestions to local school teachers, who have been notified of the exhibit by circulars issued by the board.

The exhibit opened last Friday and will continue to June 6. The arrangement of the material is most convenient for visitors, and the room that houses the collection seems to be peculiarly well adapted for its display. It is possible to inspect at close range and from a distance both the water color work and the poster designs. *Sund Call. 5/16/15*

Dr. Hugo B. Froehlich, director of manual arts in Newark's schools, who took the exhibit to Buffalo, has been the recipient of many congratulations for its remarkably high grade of excellence.

Thomas D. Sugden, the veteran engraver, now living in Bridgewater, has received a catalogue of the New Jersey Print society and a notice of their first exhibition of prints which opened Monday and will continue till May 16. The catalogue consists of some forty prints, with a list of its members (some thirty-eight in number, both ladies and gentlemen. The exhibit is held at the Essex club, Newark, N. J. "I appreciate their kindness in sending the catalogue," said Mr. Sugden, "For it will be looked for in after years, as we are now living in an age of prints of every variety. The catalogue opens with some very appropriate remarks, notes written by Atherton Curtis, on 'Etching and Engraving.' So the little state of New Jersey takes the lead in this movement of modern thought, that prints are necessary for the advancement of mankind."

for your Scrap Book - T. D. Sugden

Painting Exhibit at Library

Sund Call. 4/18/15

ACCIDENTS, murders, fires and other pleasant events go in threes, according to the superstitious, and oddly enough three is a favorite number in the exhibition now inviting public attention at the Free Public Library—witness the signposts promising unfalteringly 33 paintings by 30 American artists to the art lover of good physique who will mount the marble stairs to the fourth floor and the museum's tropical climate. The 3d of April was obviously the harmonious exhibition date, but spring having suffered a relapse that Saturday, doubtless you put off your inspection for a few days. Don't delay too long, though, because the rapidity with which the snow melted is not to be compared with the melting away of the "setting of pottery" supposed to provide an effective background for the paintings; really your hired girl, no, the maid, couldn't get rid of dishes any faster. So if you like pitchers with your pictures, hurry up.

If the pottery setting is quite gone before you go exhibiting, don't fuss, for there's another sort of setting provided that can not fail to please, namely—chairs. There's fifteen of 'em (official count), and four comfortable settees, and these last solve the mystery as to where the benches outside the old general delivery room went to—everyone's been asking, you know, because they were so handy to hold your parcels while you pinned on your veil or tied up your shoe. Still it must be admitted they give the museum room quite the air of a real art gallery, and you're not one to fuss about a little inconvenience—though how much do you suppose two new settees would cost?

The paintings are catalogued, and, as usual, hung by frames and not by numbers—you'll wear your catalogue out trying to make connections. A catalogue of some kind is absolutely indispensable with an art exhibition, at all events, for otherwise you might not know what you were looking at. And the museum will some day issue a neat little brochure on "How to Look at Pictures" that will wonderfully supplement their catalogues. The first six rules will read "STAND BACK," and the next seven will deal with the sub-

ject of recognizing a poor light and avoiding the consequent agonies of squinting. Planning further for the comfort and safety of its patrons the museum hopes to provide in the near future a referee for all artistic disputes. Nearly every exhibition calls for the services of a tactful referee; in this present exhibit Carleton Wiggins's "Holstein Cow" has involved several touchy (artistic) temperaments in hot arguments. Some say it is a splendid painting of a cow, but it can not be a Holstein, and others maintain it is a poor painting, but unmistakably that of a pure-bred Holstein. Still others claim the cow is evidently from domestic, not imported, stock. All agree it is a cow.

"Making Pottery" will naturally attract your attention—"pottery" has become a household word in Newark. You may even think it is the best picture in the collection, this fine, old Indian face bending over his work in the glare of the firelight. Still there is "Grey Days," a landscape you feel you've seen on misty days, and painted by the same man who did the "Autumn" downstairs in the second floor corridor, and "The White Mantle"—woods and snow with the warm shadows you find in the heart of the tree-lands even in the dead of winter, and "Through Wooded Hills," all clear, cold air and a vista you get through a gap in the woods across the river, and "The Sentinel Trees," with a wonderful soft, purple background, and the yellow and gold of "Falling Leaves" and "Rainy Day, Columbus Circle," for those who love the city and find true beauty in it—why it isn't so easy after all to say "this is best."

Then there's a picture of water and woods with deer, no, elk—that isn't it, either, well, it's something to do with politics, moose? That's it—the moose (should that be mooses?) are coming down to the water—"At the Headwaters of the Miramichi" the artist

calls it, and if you didn't have a plate-rail in your dining-room you'd rather like to have that picture hung over the buffet.

There are several ocean paintings, but it isn't your ocean—not the ocean you know and love, except perhaps in "The Moon Path." This is not to be confused with the "Fern Path," a girl

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walking among the sweet fern. Someone on the settee remarked that her hat was "awfully natural."

A round girl with a round pan has the most painfully obvious title in the entire collection—"Girl With Pan." Even at the risk of being inaccurate it does seem to you it would have been a trifle better to have dubbed it "Girl With Bucket," or, as the slightest variation, "Pan With Girl."

Another girl, "Stumped," is a stiff maiden mournfully at loss as to what comes next for the good of her picture. Her complexion calls for a red apron, but she has a fatal fondness for blue.

There are some fifteen other paintings, and, until that referee is appointed, the museum is free country. Only it isn't really polite to stand longer than an hour and a half before a picture if someone is waiting behind you to view it from the benches. And six catalogues to a visitor is the limit imposed by correct custom.

Speaking of catalogues, it would be well if the aquariums and like-a-that were as comprehensively labeled as the pictures. There are some remarkable ideas being disseminated around the live-stock cases, and youthful America nearly came to blows the other day over the globe on the window sill, and its contents. Willie insisted the "thing" was a tadpole, Harry inclined to the view of a baby alligator, and Samuel settled it by summarily announcing the globe held a fine specimen of the gila monster. And no one knew what was in the small globe they found over by another window, except that the house-keeping arrangements were extraordinarily complete, and included a small clam shell and a thimble sunk in the sand to form a little lake of water. Something that wiggled its head and looked sick and tired of life was rolled up in a curl of bark, but no catalogue gave its name, and a fellow doesn't want to ask questions of a perfectly strange lady.

But don't forget the 33 paintings by 30 American artists. Good until the 30th, too.

1, 1915

Daily

Newark Indian Relics Shown at the Library

**Pamphlet Soon to Appear Describes Interesting Array
of Weapons and Utensils, and a Native Vil-
lage—Pleasing Features for 1916.**

Sund Call - 7/15/15

In getting ready for Newark's anniversary celebration for next year the Newark Museum Association is preparing to present much interesting and useful information as to this region and its early inhabitants. A few weeks ago a remarkable exhibit was placed on permanent display to the right of the entrance to the children's room in the Free Public Library, exactly where it was likely to command the widest attention. It is a model of a Hackensack Indian village, and was made by Dwight Franklin, of New York, formerly a member of the staff of the American Museum of Natural History. This model is several feet in dimensions, and it shows the village as faithfully as it is possible to reproduce one so many years after the red man left this neighborhood. It shows the savages at various activities, and gives their styles of dwelling, their costumes, weapons, farming implements, etc. It is one of the most complete works of the kind ever produced in this country.

Mr. Franklin had the assistance of Alanson Skinner, of the American Museum of Natural History, in preparing this model for the Newark Museum. Mr. Skinner is an authority upon the New Jersey and New York Indians. He has spent many years in studying them, in collecting relics of them and preparing this material for display in the American Museum.

The Newark Museum Association now has in preparation a booklet describing in detail Mr. Franklin's Indian village. There is a picture of the village as a frontispiece, and on another page is an outline drawing with the various objects numbered. These numbers refer to a key given in the text minutely explaining everything. No one who cares to read, therefore, need go away without a graphic mental picture of the daily life of the red man who owned Newark and practically all of Essex county 250 years ago, and for several centuries before.

The greater part of the booklet is, however, given over to a short, charmingly clear, and at the same time comprehensive account of the Hackensack Indians. This is to be used in connection with the village model, but chiefly in connection with the exhibition of Indian relics that is now displayed in cases on the third floor of the library building. The exhibit contains a fine array of arrow, spear and lance heads, grooved and ungrooved axes, fragments of pottery and all manner of implements used by the Hackensack Indians in tilling the soil. This display will be a great point of pilgrimage for the school children of the city when the new year begins next fall. They will find it all most fascinating. The exhibition was arranged, and collected by Alanson Skinner. Much of the material has been kindly loaned by the American Museum of Natural History, with which Mr. Skinner is connected. He also wrote the booklet. Below are given a few extracts from it.

"It is, however, quite apparent that the Delaware had dwelt here a long time when the colonists first saw them, and the remains of their former life, in the shape of lost or discarded implements in bone, stone, clay and shell are still to be found where they have often lain untouched since the hands of their first owners relinquished them.

"The Hackensack [a sub-tribe of the Delaware] are said by the early writers

to have been tall and well formed, with black eyes and hair, and often comely faces. They are said to have been mild and friendly unless imposed upon, when they were resentful to the end."

A minute description of their clothing, dwellings, food, customs, etc., is given.

"The Hackensack lived in lodges of several kinds. Most frequently single families made their homes in round, dome-shaped lodges, built of poles, arched over and stuck in the ground, covering a space about ten to twenty feet in diameter. This framework was roofed with a thatch of sedge grass, or cornhusks, or with mats of bullrushes sewn together, or even with chestnut bark lashed on with string made from the inner bark of various trees.

"Often several related families would reside in one long communal dwelling of bark, and these, of more elaborate construction with carved posts, were also used as council and ceremonial halls. Examples of most of the types of local lodges may be seen in the Hackensack group in the museum. Our Indians, unlike their neighbors north and east, rarely, if ever, fortified their villages with a moat, earthwork or stockade.

"In their travels they hastily constructed bark shelters, or, if time permitted, and among Indians it usually did, the women not infrequently packed up their wigwam barks or mats, shouldered them and rebuilt their homes where night overtook them, a task which was quickly accomplished by their expert hands.

"Moreover, in the mountains of northern New Jersey caves or clefts, or even mere overhangs of the cliffs, especially if there was a southern exposure and water was to be had near by, were often utilized as camping places. These spots, known to us as 'rock shelters,' have frequently been explored and excavated in recent years. They generally yield a harvest of relics, gathered in one small convenient space, to reward the keen investigator. The contents of one such shelter, albeit of no great size, may be seen in the collection in the Newark museum."

[The Sunday Call published early last spring a long descriptive article by Max Schrabisch, of Paterson, State archaeologist, in which Mr. Schrabisch told of his many discoveries of rock shelters in North Jersey.]

"The Hackensack shared the fate of the rest of the Delaware. In the end they were driven westward, and their mongrel descendants are now dwelling in Oklahoma, Wisconsin and Ontario, living much in the style of their white conquerors, but still speaking and dreaming of the olden days when they lived in that fair State which they call 'The country by the Great Water where Daylight Appears.'

"The relics left by our Indians represent only those things which were made of imperishable material, whereas we know through historical sources, and by analogy with living tribes, many other things must have had their places in Hackensack culture. For example, woven bags, made from Indian hemp, nettle fiber, or the inner bark of trees, clothing and pack straps of the same material, bark and wooden bowls, spoons, masks, mortars, canoes, bows, all leathern objects, and porcupine quill, deer hair and feather work, are lost. It is by no means correct, then, to think of the Lenni Lenape as living in an age during which stone was exclusively used."

The Newark Museum has an exhibit of pottery from the "William C. Prime collection." Presumably it has merit. But the name recalls many delights, not wholly artistic. Readers of "Innocents Abroad" will remember Mark Twain's description of Palestine as he found it, compared with what Grimes (his name for Prime) described it. Prime was the wonder of the Presbyterian Church artistic leagues some fifty years ago, and his resurrection as an art connoisseur by the Newark Museum is well entertaining. *Sund Call - 7/15/15*

A NEWARKERS EXHIBIT OF EAST INDIAN CURIOS

Sund Call - 10/15/15

An unusually interesting exhibit of Indian curios has been placed on view by the Museum Association at the Newark Library. The collection includes native dresses, carvings, images of Buddha cut in alabaster, Gurkha knives, shields, exquisitely modeled finger rings, sandals, money bags and numerous other articles illustrating the real and domestic life of India.

The exhibits are the property of a Newarker who has served many years in India as a missionary. They have been placed in position on the fourth floor and will be on view throughout October during the regular museum hours—week days, 12-6.30 and 7.30-9.30; Sundays, 2-6 and 7-9.

Sund Call - Oct 10/15 An Exhibition of Tropical Fish.

An exhibition of tropical fish in forty aquariums, with as many varieties of fish, will open in the rooms of the Newark Museum Association on the third floor of the Newark Free Public Library to-morrow. Some of the specimens come from China, India, Africa and South America.

The owner of this remarkable exhibit is Frederick Hoenig, of 465 Clinton avenue.

MUSEUM ASSOCIATION ISSUES ANNUAL REPORT

Sund Call - 7/26/15

The annual report of the Newark Museum Association, which was issued last week, shows that there is a balance of \$9,268.56 in the treasury. The association received \$26,719.57 during the year and expended \$17,451.

Many fine paintings and other gifts were received by the museum during the year, while several acquisitions were made by purchase.

The museum now has a total membership of 324 members, of whom 262 are annual, 55 associate, 5 sustaining and 2 life members.

Fourteen exhibitions were given during the year, with a total attendance of 62,000. The largest attendance was at the New Jersey clay products exhibitions, when 28,000 people were present during the month the exhibition lasted.

PREPARING TEXTILE EXHIBIT.

There has been placed on exhibition in the third floor corridor of the Free Public Library building a small collection of brass, copper and silver utensils, such as samovars, cups, candlesticks, bowls, etc., which have been lent to the Newark Museum by the children of foreign parentage through the public schools of the city.

Home lands exhibits have been held and are being held in several public schools—Waverly Avenue, Montgomery, Charlton Street, West Side, Alexander Street and others—of articles made by the parents of children in their former countries and brought with them to the United States. From these exhibits a collection of textiles will be shown in February and March, during the exhibition of the textile industries of New Jersey, which the museum expects to hold. Objects other than textiles from these exhibits will be placed for the present on exhibition in the Public Library. Russian, German and Hungarian work is chiefly represented. The exhibition will continue until Christmas.

COLOR PHOTOGRAPHY EXHIBIT OPENS IN NEWARK MUSEUM

An exhibition of color photography opened yesterday afternoon on the third floor of the Free Public Library building under the auspices of the Newark Museum Association. The exhibit covers the wide field of color photography, showing materials, processes and results. The exhibition is of interest to professional and amateur photographers and to the general public as well.

Among the exhibitors are Karl Strauss, Clarence H. White, Clara E. Sipprell, Mrs. Walter Hervey, New York city; Samuel Holden, Brooklyn; Paul Anderson, East Orange; Helen M. Murdoch, Boston; C. Yarnall Abbott, Philadelphia; E. R. Dickson, Newark; F. R. Bill and G. M. Edmundson, Cleveland; J. N. Giridlian, Elmhurst, N. Y.; Lumiere Jougla Company, New York city; Hess-Ives Company, Philadelphia.

The exhibit will continue until November 30 and will be open daily between the hours of 2 to 6.30 and 7.30 to 9.30, and Sundays, 2 to 6 and 7.30 to 9.

Color Photography Demonstration.

A demonstration of the Hess-Ives process of color photography will be given Tuesday evening at 8 o'clock in the Public Library building.

This demonstration has been arranged by the Newark Museum Association in connection with the exhibition of color photography now being held.

The autochromes on exhibition have been replaced by others by the following exhibitors: Abraham Rothschild, U. S. Kohn, Frank R. Bill, Karl Struss, Clara E. Sipprell, R. J. Fitzsimmons and Frederick Harrison.

The demonstration will be very technical in character, and only those who are especially interested in color photography are invited to attend.

COLLECTION OF SHAWLS EXHIBITED IN MUSEUM

Many people treasure among their choicest possessions fine old Paisley and Kashmir shawls, wonderful examples of color and weaving, but few people are able to tell the difference between the Oriental and the Scotch product.

The Newark Museum in the Public Library is exhibiting a small collection of shawls illustrating the characteristics of both and showing to advantage their wonderful tapestry-like qualities and decorative value. Several shawls in the collection were lent by D. Z. Noorian, of Newark and New York. They will be on exhibition until December 8.

BURROUGHS' EXHIBITION OF PAINTING AT THE LIBRARY

An exhibition of some twenty paintings by the American artist, Byron Burroughs, is on view in the art gallery of the Public Library and will be open until December 6.

The paintings portray classical and other familiar subjects. They show a unique conception, originality and simplicity of treatment and reveal tendencies especially notable in the French master, Purvis de Charannes.

Mr. Burroughs was born in Boston in 1867. He worked under Siddons Mowbray and Kenyon Cox and in 1891 went to study in Paris for four years. He worked at Julian's and came under the direct teaching of Gabriel Ferrer, Bougereau and Merson. These artists influenced him but slightly and he found his own most definite artistic tendencies best developed under the criticism and encouragement of Purvis.

Like his master, Mr. Burroughs is above all a mural decorator and it is perhaps more as decorative treatment than as studies revealing truth of life and character that the paintings on view at the library have value.

His studio is in New York city and he is curator of paintings at the Metropolitan Museum of Art. He is known to New Yorkers as the designer of the Hiawatha window in Barringer High School, which was placed there in memory of the scholars who lost their lives at the Clifton avenue grade crossing in 1903.

The paintings will be on view each weekday from 2 to 6.30 and from 7.30 to 9.30 and on Sundays from 2 to 6 and from 7.30 to 9.

THRONGS AT CHILD LABOR EXHIBIT

Over Five Hundred Dollars Contributed to the Fund During Week Just Ended.

IN MONTCLAIR ON WEDNESDAY

With the week spent at the Newark Library showing a record-breaking attendance since the National Child Labor exhibit has been on the road the encouragement is all that is to be desired. Miss Josephine J. Eschenbrenner, membership secretary of the national committee on child labor, who has staged the exhibit in the large cities of the United States, feels elated over the response from the people of Newark. Over \$500 was contributed to the fund for promoting the movement for the elimination of child labor by New Yorkers.

"Without a doubt," said Miss Eschenbrenner yesterday, "the Newark exhibition has had the largest average attendance of any city that I have yet visited with this display. Despite the fact that the panels which were to have formed an important part of the exhibit, did not arrive until Wednesday, when it was too late to put them up, we can say that the week in this city is without precedent. There were an unusually large number of children who attended in classes and in groups under supervision. We feel especially that the exhibit has brought to the children of Newark a new conscience."

Miss Eschenbrenner was greatly impressed with the interest taken by the individual children. "One girl," she continued, "said that she and her classmates would like to contribute \$5. This money was raised in the class room with the willingness of the other children. Another little girl, who was visiting the exhibit with her mother, asked the parent to buy some of the books telling the story of the child in industry." Miss Eschenbrenner also cited an instance where a little "newsy" brought an elderly man on a personally-conducted tour of the child labor exhibit and remarked: "Isn't it awful the way those kids have to work?" He also told the man that the box on the table was for contributions.

All through the period of exhibit there were a number of women from the Contemporary assisting. About one-third of all the children who visited the exhibit contributed something. Some of them did not carry their pennies with them the first time, but returned to deposit.

Circular letters are being sent around the country to the 9,000 members of the National Child Labor organization telling them of the fact that the National House Committee on Labor has reported favorably to Congress on the Keating bill. This is in time for the opening of the program on Wednesday of this week. The members and others interested in the subject of prevention of child labor are urged to write to their representatives in Congress asking them to take a firm stand on the question.

Montclair will receive the latter part of the exhibit on Wednesday. The panels, which arrived too late for display in Newark, will be set up in that city. This is the second occasion on which Montclair has received the child labor exhibit. On the first occasion over \$2,000 was received in contributions, and the women of Montclair asked that the exhibit be shown again. About forty of the women of the suburban societies will undertake to make this a social event. An empty store has been given over to the exhibit and will be decorated effectively.

Next Sunday afternoon at 4.15 Miss Eschenbrenner will speak in Sayre Hall, of the Newark Y. W. C. A. Her subject is "Shadow Children" and the lecture will be illustrated by moving picture films. All of the material gathered for several years will be shown at this lecture, condemning the practice of allowing children to work in the home and in the factory under a certain system.

Remarkable Textile Exhibition

N. J., JANUARY 30, 1916.

Begins in Library on Tuesday

Sampler Done by a Child of 10 Years . . .

It was back in the last part of the seventeenth century that a Quaker wrote a book on "Good order established in Pennsylvania and New Jersey." It did not consist of a long-winded dissertation on the police system at the time. There were no references to traffic rules nor suggestions as to solutions of governmental problems. But this gentleman, by virtue of age, experience and observation, was well qualified to speak. He was the modernist leader of his time and because his ideas were so radical there is no record of his achievements. He urged that a school be provided where girls could be instructed in "the spinning of flax, sewing and making all sorts of useful needlework, knitting of gloves and stockings, making of straw works, as hats, baskets, etc., or any other art or mystery." A school for girls! How utterly impossible.

About a century or so after the Quaker gentleman's work appeared came the first products of his labor. Could he but step upon this earth once more he might be highly gratified to find that New Jersey, true to his ideals, was working out her salvation. Textiles, from the hand-spun, hand-woven and hand-dyed kind to the finest silk brocades now being made, will be displayed in the rooms of the Newark Museum Association, beginning on Tuesday, when the exhibit will open.

From the little towns in the State of New Jersey come some of the most treasured possessions of those fortunate enough to have been blessed with ancestral relations who knew the value to posterity of hand-made textiles. It is almost amazing to see the quantities (and it is truly delightful to see the quality) of those relics of a bygone day. Interspersed among the brilliant colored silks and cloths of to-day are the grayed, softened canvas samplers with quaint old verses, most original in style and highly entertaining.

"Then I'll not be proud of my youth or my beauty
Since both of them wither and fade;
But gain a good name by performing my duty—
This will scent like a rose when I'm dead."

Those are the lines embroidered with the tiniest, daintiest stitches of a very young girl. Modesty among the maidenly virtues was the most encouraged, evidently. Gratefulness must have been another. To wit the lines below:

"Thanks to my mother's tender care,
Who these materials did prepare,
And taught my hands to sew.
And thanks to God who reigns above
For all the blessings of His love
And all the good I know."

The collection of samplers at the Museum is the result of an effort, strong and sustained. It represents in part the interest of the women of the State. All of the samplers were done in New Jersey, since it is a New Jersey textile exhibit. Their histories combined would give the story of the girls of the eighteenth and nineteenth centuries. If the girl were to be brought up carefully she must perform work out sampler. Some of those exhibited here show queer figures, strange trees and fruits and flowers. They are queer because they are for the most part the products of the hands of very young girls. The best of these are things of beauty. Artistic effects and skillful needlework make them worthy of conspicuous places in the American museums.

Mrs. A. L. Peer, of 540 Ridge street, Newark, has contributed to the exhibit three excellent samplers and one coverlet. These are a little more modern than some of the others. One of the samplers belonged to Mrs. Peer's mother and the other two were made in Sparta by Mrs. Peer's aunt on her father's side. The coverlet was woven by Mrs. Peer's great-grandmother on her mother's side, being descendants of Jasper Crane, who in turn could trace his ancestry back to the fourteenth century. So the textiles in themselves are historical and are being kept in a family that has in its ancestry one of the founders of Newark.

The town of Asbury—which has no connection with the seashore resort of that name—has contributed a number of the finest historical textiles to the Newark Museum's exhibit. It was in that old little town that one of the prettiest coverlets that any woman with a penchant for old textiles might covet was made. It has been loaned to the exhibit by a Newark woman, Miss Jane G. Swain, of 69 Lincoln Park. Miss Swain's coverlet bears the trade woven signature of the weaver. It is dated 1840, a little more modern than some of the others but as perfect in texture and design as anything of to-day. Miss Swain is also the owner of a wedding veil that has been in the possession of her family for generations. The embroidery of the tiny flowers was done by hand, and even the very making of the net is the product of human hands. In spite of its age it looks quite modern and might be very easily taken for a bit of lace from a Newark shop.

Imagine as part of your wedding trousseau, and a most important part, yards and yards of linsey-woolsey and reams of homespun. These materials would make

up the greater part of your clothing. The linsey-woolsey would go quite easily into the making up of your petticoats. Of course there is quite a contrast between this material and the fine cambrics, lawns, satins and laces that make up modern American lingerie. The name linsey-woolsey comes from the weave of the material, which one way is wool and the other linen. Excellent samples of both materials have been gathered for the exhibit at the Library through the efforts of the clubwomen of New Jersey and through the women interested in historical textiles. Through the media of these samples, their classification as to

date of making and their use one is furnished with an idea of the dress of the early New Jersey colonists. It might be interesting to know that silk was prohibited for wearing purposes under certain conditions. Even a bit of lace was an offense quite early in Colonial history. "Cut works, imbroidid or needle, or capps, bands & rayles," and gold or silver girdles, hatbands, belts, ruffs and beaver hats, were forbidden in the seventeenth century.

Even the tablecloths, not the white damask kind with dainty floral wreaths nor letter embroidered in white, but a blue and white one, or a red and white one, represents the work of a woman's life for one year in the time of making. One must know that the sheep shearing, the picking of the wool, washing, carding and spinning it were included. This much was simply in preparation for the weaving. The digging of roots, the collecting of barks of different trees, setting the "blue pots" and making of dyes according to ancestral methods followed the weaving, which in itself need not be here described except for a mention of the attempt being made on the part of the Museum authorities to stage a weaving scene during the exhibit. It has been found possible to get a complete weaving loom, with some women to run it. This will include the spinning of the flax and the carding of wool and the actual weaving process.

The "Cult of the Old Coverlet" is a title aptly applied by one who is most familiar with such things. Just how large a following this particular form of worship or reverence for the old woven coverlet has at

the present time can be estimated somewhat from the number of women even in the one city of Newark. There are scores of members of the Contemporary, the largest woman organization in the State, who proudly proclaim their possession of an old handwoven family heirloom of a coverlet. Some use the coverlet continually. "New Jersey Dream" was a favorite pattern about 150 years ago. It was used all over the country in the settled colonies. Another favorite was "Jefferson's Fancy" and was used by the young belles of the State in preparing their wedding outfits.

One particular coverlet that is notable because of its pattern is known as "Deerpark" and has been

loaned to the Newark Museum through the kindness of its possessor, Willam Wade, of New Jersey. Political or historical names were employed most frequently in the coverlet designs used in the State of New Jersey. Mrs. Alan Johnson, of Mt. Prospect avenue, Newark, and a prominent member of the Contemporary, is especially honored by being the possessor of a coverlet which is not listed in the books on that subject. It apparently is an original design, having a border of American eagles. There is a coverlet known as the "Lion and Eagle," having a mixture of the bird and the animal symbols of early American history woven into the border. But Mrs. Johnson's coverlet is a little more modern, having just the American eagle border. Incidentally, Mrs. Johnson has a Colonial room which is in use. It is her intention to get the most from the beauty of her possessions. The coverlet mentioned here was given to Mr. and Mrs. Flummerfelt years ago by the grandparents of Mrs. Flummerfelt. The coverlet has a woven corner that conveys information that the weaver was C. Van Nortwick and that his work for Daniel A. Flummerfelt was finished in 1841, at Asbury, N. J., and also that he, the weaver, was a "Fancy Weaver" in letters as large as the name of the person for whom it was being made.

A tablecloth, having by virtue of its historical background the greatest claim to recognition in the Museum's exhibit collection, is owned by Miss Belle L. Meeker, of Third avenue, Newark. Miss Meeker herself is a descendant from the old Meeker family which settled in Newark when it was in its earliest infancy. This particular representative of New Jer-

sey's textile industry of about one hundred and fifty years ago was woven by Hannah Meeker, who lived in "Ye Olde Meeker Homestead" at Lyons Farms. The homestead until its removal a few years ago was Newark's oldest residential structure. The tablecloth was woven in 1778.

Bead bags, a whole case full of them, in all sorts of shapes, colorings, sizes and designs, will attract attention by their exquisite workmanship. Some of the most beautiful of these were knitted to match wedding gowns. Knitted bags are said to have been a favorite token from the woman who made them, to her husband or other beloved male member of the family. Bead bags then, even as now, were never a cheap form of decorative art. Before the bag was made the beads had to be strung by a rule in advance and placing one bead in the wrong position would spoil the whole thing, which was usually of an elaborate pattern. Five dollars, a considerable sum in days gone by, was the usual price one would have to pay for the simplest kind of a bead-bag.

The textile exhibit will open on Tuesday, to continue until March 18. Besides the historical textiles there is a most complete collection of industries embracing clothing, knitting, embroidery, rug weaving, felt hatmaking, and the allied industries. It is intended that the exhibit will give an interesting birds-eye view of the textile industries of New Jersey, in which a fourth of the workers of the State are engaged. The exhibit will be conducted on the central educational idea, much in the same manner as the pottery exhibit. It is both commercial and educational. There are a number of complete manufacturing processes explained by means of raw materials and machinery. No charge has been made for space, so that all the industries along this line, whether large or small, have been given an opportunity to be represented. One may find the weaver of tapestry using a small hand-loom taken from a quaint old shop some place in the outskirts of New Jersey vying for attention with the manufacturer of silk from one of the largest Paterson silk mills. Surely no effort has been spared on the part of the Museum authorities to make this exhibit go down into history as an event worthy of mention.

DOORKNOCKERS

The nameplate, or the doorplate, which shone on the doors of the houses of people of "quality," and even the homes of those of not so much "quality," has disappeared. It is not considered quite the thing now to have one's name on the front door. People get their names in the directory once a year. Here and there on the door of an old family residence, a home which has known more than one generation of the same family, the brass or nickel plate has been allowed to remain, but houses of that kind have become few in big cities.

While the doorplate has virtually become extinct, the doorknocker holds its own, and though the real work of making the announcement that somebody is at the door is now done by the electric bell, the knocker is still on duty. In fact, there has been a revival of interest in antique doorknockers. A writer recently said:

"This utilitarian feature of every country house and, in fact, at one time of most every type of building, has developed from one of necessity or convenience through various stages to a distinctive ornamental feature. It has been constructed of various metals or combinations of metals, and has received at the

hands of artist craftsmen the highest artistic expression. In fact, at those periods when articles of everyday use—the andirons, the fire tongs, shovel and bellows to cite the most familiar examples—were being wrought of iron in the most skillful and artistic manner, the doorknocker also received its share of attention and became an important feature of the entrance to every house.

"The ironworker created the most beautiful of examples, and under the impact of intelligently directed hammer strokes there were evolved knockers that, when usefulness had ceased, found an honorable resting place, as unusual examples of design in craftsmanship, in many museums."

Some of the houses of Greece and Rome had doorknockers, but the customary way of rousing the inmates at night was to pound on the door with the knuckles or with some hard object. The old churches of England had doorknockers, and as churches furnished a refuge for many kinds of men these knockers were called "sanctuary knockers." The knocker came to be used on nearly all English homes, and it was introduced into the United States very early in the period of colonial settlement.—American Architect.

KING'S ODD SERVANTS

The fact that King George received at Buckingham Palace recently four Indian orderlies, who will be in attendance on His Majesty at state ceremonies during the season, is a reminder that it has been the custom for many years, particularly since the late Queen Victoria was made Empress of India in the '70s, to have at the English court Indians of high caste, usually relatives of powerful potentates, to act as orderlies and attendants to their Majesties.

The custom really arose from the desire of Indian princes to learn something of English life, although it has been suggested that the wish on the part of the authorities to impress Indian royalty with England's power and resources has had not a little to do with the continuance of these periodical visits to the court of high-caste Indians. And there can be no doubt that the close personal relationship between the Indian princes and the royal family, which has resulted from such visits has done much to improve the relations between England and India.

Queen Victoria always liked to have her Indian attendants about her, and a glance at pictures dealing with the events of her reign will show that she was in-

variably accompanied by her orderlies from the East.

The late King Edward, too, whose voyage to India in the winter of 1875-76 brought him into close contact with the chief Indian vassals of the British crown, had a great partiality for Indian attendants and orderlies, and it is an open secret that the honor of attending his late Majesty for a season was much coveted by the sons of Indian rulers.

In a certain sense these visits form the completion of their English education, for the majority of the Indians seen at the court have been to English colleges for their early training.

The custom, which really has for its object the cementing of the bond of friendship between Britain and India, is carefully observed by King George and Queen Mary, whose visit in 1911, when they attended the Durbar, and Delhi was proclaimed the capital of India aroused much enthusiasm. As a matter of fact, His Majesty made himself so popular during his visit to India that it was with the greatest difficulty that the orderlies at present in attendance upon him were selected from the number who wished to spend a season at the English court.—Galveston News.



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*Bead-Bags of a Century Ago
• • Still Serve as Models •*



*Patriotism as Expressed
Through Media of Coverlets*



A Bit of 19th Century



*Prized Coverlet of a
New Jersey Club Woman.*



ry Bridal Gown.

Finds Weaving an Ideal Occu

THE Woman Behind the Loom is a mighty interesting figure in the textile exhibit, now open in the museum rooms at the Free Public Library. Her personality expressed in her rugs and curtains and beautiful lengths of woven stuff may be as vivid as the brilliant dyes, as baffling as their secret. How she does it, and why, and where, are simple questions leading to complex answers that in turn open up avenues of wide vision for those who, looking upon the work of her hands, find it good. For the art of hand-weaving—almost lost in America—is coming into its own again, and the coverlids of great-grandma are shown side by side with those woven, with a loving pride as great as her own, by her descendants. Among the New Jersey women exhibiting their work at the Museum Textile Show next month is Miss Susan Weart, a woman who has achieved a pleasant success with her chosen craft, and who believes, as they say every successful weaver must, in the spell of the loom. Exquisite workmanship and tireless patience is displayed in her hand-tufted counterpane, a curtain of heavy linen dyed in wonderful shades of mulberry, soft green, and tan, and in her silk and rag rugs. A thorough craftswoman, Miss Weart has solved individual problems in a way that is likely to interest other women.

Picture a little shop by the side of the road—the gray macadam highway that leads from the historic town of Hopewell to Trenton. Mount a crooked little flight of stairs to a low-beamed ceiling room on the second floor—a room almost square, with four windows framing only clear stretches of field and orchards that a few months later will be a riot of color against the sky. Eyes tired from following the swift flight of the shuttle, resting on this sky-world, might easily fall a-sleeping.

And then Miss Weart came out from behind the shadowy old loom and greeted one hospitably.

"Sit down," she entreated, drawing a rush-bottomed chair up to the east window. "I want you to see everything, and you mustn't feel hurried." She herself perched on the low, long, wide shelf that served as a table—a slender, dark-eyed, decisive-mannered little woman in an enveloping apron of some dull blue stuff.

It was very still.

Well? demanded Miss Weart humorously. "What do you think of it?"

Searching for a word that should be at once descriptive and comprehensive, the elusive phrase employed so constantly by the would-be artistic came to mind. "Atmosphere"—that was it. The little shop had atmosphere. And the word, for the first time, had a real meaning.

Miss Weart smiled quietly.

"I am glad you feel it," she said. "That is the magic of the loom." She touched the great beams caressingly. "I love it all because it is so old," she continued, simply. "No one rightly knows how old this loom is, nor the swifts, or the winding-pole, or the bobbin and spooling wheels. I will show them to you presently. A very good neighbor of ours for years built the loom. I say no one knows how old it is, because he evidently built it with material from other looms. Put your hand on there



Susan
S.
Weart.

The edge of the top beam was finely grooved with thousands of tiny scratches.

"Where the threads ran," explained Miss Weart. "I have kept everything as nearly as possible as it was left. Notice the little pockets built to hold odds and ends—the hundred and one contrivances that would only occur to one who loved his work. They think I ought to have a new stove—one of these shiny, nickled affairs, you know. I had to use all my powers of persuasion and command to keep this old one; it's rusty and battered, but as long as it can heat this shop it will."

The little stove was glowing brazenly. "What was it standing on?"

"Those are cloth pressers," returned Miss Weart. There was a "story" to everything in the shop it seemed. "You'll notice cloth is usually woven that width—they used to wind their stuff about those plates, first heating them, and press it that way. I think they make very good floor plates for my old stove."

It was suggested that something about herself might not come amiss in connection with her work.

Miss Weart folded her hands in mock resignation. "Where shall I begin?"

"At the beginning."

"I knew a colony of artists in New York city," obediently narrated Miss Weart. "This was about ten years ago. They were interested in weaving, but when the building in which their studios were located was sold they gave up their looms and sent me their correspondence. I had it all pleasantly planned—I was to attend to the letter writing and Asa Shepherd, who was the carpet weaver here, was to do my weaving.

"The rags for rugs were supposed to be sent me already sewn, as now, one day there arrived a bundle. I opened it I knew some of my husband's wife had worked herself into a nervous 'spell' over the sewing that he, losing patience, had tied 'em all up in a bunch and shipped it to me." Miss Weart smiled remind-

Opportunity for the Home

"It was one of the most eloquent bundles I've ever seen," she confided.

"That evening my mother and sister and I were sewing carpet rags furiously, when we heard that Mr. Shepherd had died very suddenly that afternoon. Can you imagine the plight I was in? Enough rags had been sent me for fifty yards of weaving, and the letters had gone to the ends of the earth. I simply had to learn to weave, and I filled those orders and more."

"But how did you ever learn?"—persistence was pardonable, looking at the shadowy tangle of threads and cumbersome beams that were the loom.

Miss Weart laughed.

"If I tried to tell you it would be like Mrs. Blanke's receipt for grape wine," she retorted. "Someone asked her how she made her delicious grape wine—what quantity of sugar was required."

"Well," drawled Mrs. Blanke, "sometimes I use sugar and sometimes I don't." "Do you press the grapes or squeeze them?" she was asked.

"Sometimes I press 'em, and then again I squeeze 'em."

"Well, how do you make your grape wine, anyway?" said her questioner in desperation.

"I most generally," responded Mrs. Blanke with chilling dignity, "puts the grapes in a stone jar and leave it down cellar for the proper length of time."

"And that's accuracy for you," concluded Miss Weart merrily.

But she believes and preaches that her work offers an opportunity for hundreds of women who are not fitted to leave their homes to earn, or who, for one cause or another, are needed there. She has developed her individuality and satisfied her creative instinct through her weaving, and she was quite willing to expatiate further.

"I rent my loom for a small sum," she said, "but fifty dollars will purchase a loom and fixtures, and old ones can be obtained for thirty or thirty-five. My books would be a joke to a business man, and my income might be termed irregular. The weaving has a way of piling up during housecleaning time, when the rags that grandmother has been piecing all winter are hustled off to the weaver. As a result, I am kept busy for several weeks each spring with the accumulation of grandmother's industry."

"I can average two and one-half yards a morning, that is of silk weaving in stripes. Cotton rugs, not made in pairs to match, go faster. Most people who weave for a living do plain work, and do not think much about the stripes and colors."

"Yes, I would advise any woman to take up weaving, if she wants to do it. It is not difficult, may be done at home, and need not interfere with other duties. When I could devote only my mornings to the work of weaving I 'kept house' afternoons, and still managed to work out my designs and plans, and even did some of the dyeing. The requirements? Well, I think a sense of color value is a great help. Patience and courage and a real love for the work, too. There are women who depend wholly on their weaving for support, and while their incomes are not large, live comfortably and contentedly. There is this about it—no one can do it for you. The woman

who raises chickens can go to the afternoon whist or away for a week, secure in the knowledge that someone will feed her chickens and shut them up at night, but if the woman who weaves leaves home for a day or two or a week's vacation she knows that her return will find the loom dusty and a pile of unanswered letters waiting. Even so, we weavers are always fascinated with our work and keep at it. Unlike Silas Marner, I am not looking forward to the time when I can count my gold, but only to the time when, orders filled, I can work out some original design."

Into Miss Weart's dark eyes came the look of the dreamer.

"Anyone can weave after the loom is once threaded," she asserted. "But the mechanical ability is not all. Someone has said weavers are poets. Training is not as necessary as feeling. It may seem incredible that anything inanimate, a mere combination of clumsy oak beams and irons, should have character, but it is so. I often think it is impossible for anyone who does not love the mysteries and vagaries of the loom with its warp and woof to become expert at the trade."

She showed her treasures—the old-fashioned tools of a by gone generation. Some of them she uses in her work, others she keeps merely for association's sake. There was a copy of the Dier's Assistant, published by one James Haigh in 1810, and filled with quaint "observations." Turning to go, she tucked another book under her arm.

"I've been reading 'The Lady of Shalott,'" she confessed, a trifle diffidently.

"This shop is my tower room."

Half-way down the crooked little flight of stairs that led to the ground, Miss Weart called attention to the flat heavy chain and padlock that guarded the plain wooden door.

"I won't have a new lock put on," she declared determinedly. "I'm trying to get the town locksmith to make me an old-fashioned lock and key—but dear me! I have a surprisingly hard time to explain my point of view."

Station-wards, the question of dyes came up. The soft rich colors seen in the library specimens of Miss Weart's work, reveal quite another phrase of her skill. Successful dyeing is a simple matter, too—for the initiated.

"I use peach bark and buds for yellow," declared Miss Weart. "In this section of the country the women have used hickory bark, or olive and butternut bark—when they could get it—for brown. A basketful of bark and a handful of alum is put into a kettle and covered with water, and boiled until dark enough, when the bark is removed and the cloth put in. Dyeing is all a chance anyway," asserted this remarkable woman. "If you don't get what you want the first time, why just boil up something else."

And the thought of the recipe for grape wine offered no encouragement. Good cooks and artists share an abhorrence for details.

A puff of smoke far down the shining track heralded the train.

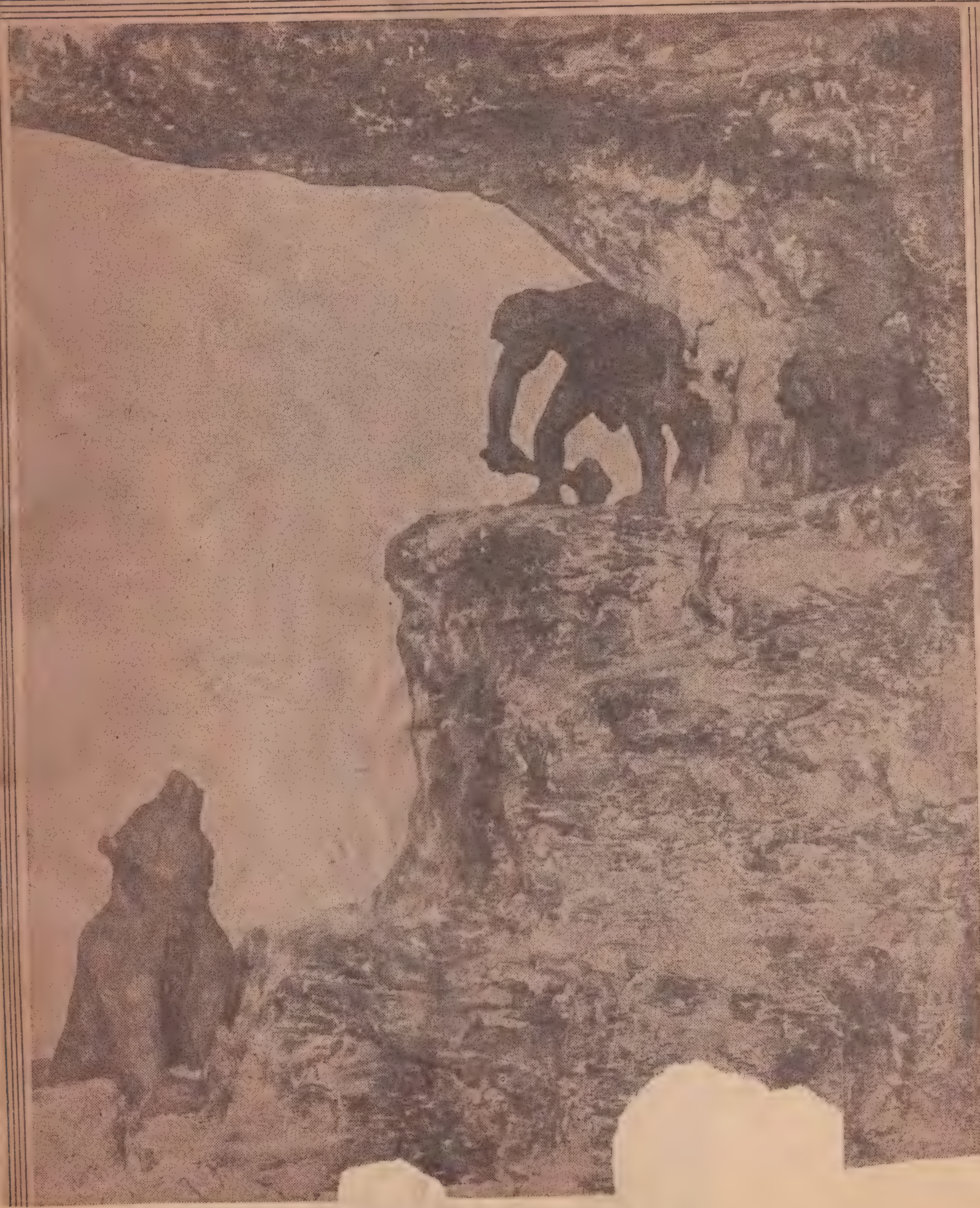
"One more last question," hurriedly. "Who said that about weavers being poets? Can you verify the quotation?"

Miss Weart answered characteristically, and patiently:

"No," she said, her eyes earnest with conviction. "But it's so!"

The Cave Dwellers

A Strenuous
First Families



Hour in the Early Life of "One of Our ; "--On Exhibition at Free Public Library

This is a sketch in plaster of paris and wax of a model of a caveman's dwelling which Dwight Franklin proposes to make for the Newark Museum, as one of the series (already started) illustrating successive stages of the civilization of man. Of this series the museum already has on exhibition models of habitations of the Eskimo and Pueblo Indians, cliff dwellers, Hackensack Indians, Greek house, Japanese garden, and a merchant's house of the Middle Ages.

Dwight Franklin, formerly of the American Museum of Natural History, where he received his first inspiration and training in this kind of work, has now established his studio at 202 West Seventy-fourth street, New York city, where many ethnographical groups are now in process of construction. For the Children's Museum in Brooklyn he is making a series illustrating man and his geographic environment, as the Bushman, the Jungle, the Desert, etc. To the Metropolitan Museum of Art he is furnishing a model of an Egyptian interior, to be placed in one of the new Egyptian rooms, and an interior of a medieval castle, to be used in schoolrooms by museum docents.

Natural history lies also in the realm of Mr. Franklin's activities. Bird groups, fish and extinct animals have been made from time to time.

In the Newark Museum are many evidences of Mr. Franklin's skill. The Eskimo and Hackensack Indian groups were designed and executed by him; the bird cases, showing nesting and feeding habits, were arranged by him last summer, and many of the groups in the Nature Study case came from his hand. He also modeled the figures in the Greek house, merchant's house and the cliff dwellers group.

The caveman is one of the most original of his conceptions. Although based upon accurate scientific data, an artistic touch has yet been given the whole. Cavemen lived all over Middle Europe, as far south as the Pyrenees and the Alps, and inhabited the caverns of Belgium and Germany, Hungary and Switzerland. They lived by hunting and fishing; they were fire users, and lit up the darkness of their caves with stone lamps filled with fat. They were clad in skins sewen together with sinews of reindeer or strips of intestines.

They lived before and after the glacial period, as can be determined by the depth at

which their remains have been found. Their dwellings belong to three periods—the Stone, Bronze and Iron. In them have been found polished celts, flint flakes, rude pottery, human skeletons and the bones of wild animals, such as the wolf, fox, badger, bear, etc., which suggests that they led a life as advanced as that of Eskimos in the Arctic regions.

Upon the skulls and skeletons scientists have been able to construct figures and heads which give us an idea of their appearance. Monsieur Mascre, under the directions of Professor Rutot, of Brussels, has been most painstaking and ingenious in this work.

The most famous skulls which have become known by name and are types, so to speak, of various localities where caves have been found, are Neanderthal, near Dusseldorf; Galley Hill Man, Cromagnon, Furfooz or Grenelle, found near Paris; Negroid or Grimaldi (Northern Italy), Heidelberg and Combe Capelle.

Scenes like that so tellingly depicted in Mr. Franklin's work might readily enough have occurred a million or two years ago right here in New Jersey.

358
*(Preparing for the
Homelands exhibit)*

Cont'd from pg. 359

were gathered through the co-operation of the public schools and through the children of foreign-born parents, who brought articles of dress and household use from all the leading nationalities represented in the schools.

Besides Mrs. Young, as president, the officers are: Miss Katherine Rummell, representing the Contemporary, as vice president; Mrs. Howard Garis, corresponding secretary, and Miss Alice W. Kendall, representing the Newark Museum, as recording secretary and treasurer. There is an advisory committee, consisting of Miss Frances Hays, chairman; Mrs. George Barker, Miss Margaret Coult, Mrs. Zachariah Belcher, Miss Louise Connolly and Mrs. J. W. Howell. Mrs. Belcher and Mrs. Howell constitute a committee on co-operation with schools.

For the part the Homelands Association is to take in the celebration the Board of Education has granted, through Dr. Poland, the use of the Burnet Street School and auditorium and has asked the schools to help in bringing together articles for exhibition through the children. The next step is to secure the fullest co-operation of individuals and foreign societies to help organize their national exhibits. The gathering of last week represented the first definite action taken in the matter of starting these foreign committees.

The exhibition in Burnet Street School will probably take place in July. In addition to the display of arts and crafts it is hoped to use the auditorium during the summer for plays, concerts, exhibitions of national dances and other features that will illustrate the social and cultural interests of the various nationalities. It is desired to have Americans as part of the audiences and give them an opportunity to realize the richness of the ancestral heritage possessed by most of these newcomers. Other forms of social and recreational activities may result from the formation of the foreign committees.

In this way it is planned that the city shall be able to celebrate not only the coming of the first colonists of 1666, but the continual influx since that time and the constant addition to the original virtues of the first Puritan stock of the skill, talents and virtues of their successors from many lands.

WATCH LOOMS WORK AT TEXTILE EXHIBIT

Sund Call 7/13/16

Attendance at the textile exhibit, given under the auspices of the Newark Museum Association in the Newark Public Library, is very much on the increase. Many business concerns are sending their employees in groups at short intervals of time to get as much as they can from the exhibit. Among the concerns interested are L. Bamberger & Co., who have announced that groups of their employees are to visit the exhibit; L. S. Plaut & Co., who have signified their intention of being represented by two hundred employees; large delegations from New York, including the Altman store and the Lord & Taylor concern.

Since the opening on February 1 the exhibit has increased in size through the loan of several manufacturers' exhibits. Among the newer ones are the woolen cloths dyed to imitate the expensive imported weaves. All of the exhibited articles are manufactured in the State of New Jersey. The first step, showing the cloth in the rough, just as it is woven, and then passing through the various stages of dyeing to the finished product, gives one an excellent idea of what one's clothing is made.

There is a mosquito netting case, where one will find the different weaves, showing that some mosquitoes can force themselves through openings that hardly permit of a pin point penetrating. The mosquito netting is manufactured in this State. Another recent addition to the exhibition is that of the copper rollers for printing silks. There are several of these, one for each color used in the particular pattern shown.

Fascinating indeed is the work of the patients of the Essex County Hospital at Overbrook. Woven baskets, as fine as skilled hands can make them, are on sale. The proceeds are turned over to the hospital. Two of the patients, under the supervision of a hospital nurse, are engaged in weaving in one of the exhibit rooms. Most of the looms, of which there are six or seven, are in operation during the afternoon. One of the most fascinating of these (because of its rarity and the highly developed skill necessary to operate it) is the tapestry loom, with its hundreds of spool-needles of thread. One might spend a profitable afternoon watching the operator engaged in working out a pattern in this decorative art.

An exhibition of the textile industry of New Jersey is drawing hundreds of visitors to the upper floors of the Free Public Library, where there should be thousands. It is beyond all question the best exhibition of the many that have been held by the Newark Museum Association. Like the pottery exhibition of last year, it deals with an industry in which every sane man, woman and youth must have a greater or less interest, except in regions where the fig leaf is the only garment worn. It tells visitors something that each and all are genuinely glad to know. No one goes there without having that experience. There are no motion pictures there, but a feature of somewhat the same nature—half a dozen looms of different sorts and sizes in actual operation every weekday afternoon. School children by hundreds are profiting by these demonstrations every day of the exhibit, while their elders are indifferent, simply because they do not get to realize that there is a free exhibition in the Library that would both benefit and entertain them. The rising generation is unconsciously preparing itself for an era of industrial exhibitions that are to form a potent factor in a liberal education of the future, but the average grown-up is apparently too "set in his ways" to take advantage of such opportunities which cost him only the time he spends inspecting the display.

Sund Call 7/13/16

IMPORTANT GIFTS TO NEWARK MUSEUM COLLECTION

Several important gifts of value have recently been received by the Newark Museum. Chief of these are twenty-six interesting firearms, swords, spears, etc., and two complete coats of armor from ex-Governor Franklin Murphy; an inlaid cabinet of foreign workmanship of the eighteenth century from the same, and a painting by Jimenez. Also a Satsuma vase, four feet tall, from Miss Florence D. Murphy. These will shortly be placed on exhibition.

NEWARK MUSEUM DISPLAYS ART FROM A LOCAL PLANT

Sund Call 7/13/16

An exceedingly interesting exhibit is now on view in the east corridor of the third floor of the Newark Free Public Library. It comprises bronzes by such well-known American artists as James Earle Fraser, A. St. L. Eberle, Louis St. Gaudens and Henry Kitson. The point of especial interest to Newarkers is that these and other bronzes shown are all cast by the Newark art bronze firm of A. Griffoul & Brothers Company, a firm that has established itself as one of the leading art bronze producers of the country.

The largest of the bronzes at present on view is a figure of Pan by Louis St. Gaudens. Especially striking is "The Rail-Splitter," a statuette of Lincoln, by Blenden Campbell, of South Orange. Although small in size, one of the most spirited of the bronzes is that of a goat by John M. Jehn. Two elephant figures by the same artist present almost equally lifelike characterization.

Additional bronzes are to be placed in position shortly. The largest of these will be a bust of former Ambassador Bryce by Henry H. Kitson.

The exhibits will be on view until May 16.

Mon 7/23, 1916

PREPARING FOR THE HOMELANDS EXHIBITION

Remarkable and Instructive Display of National Handicrafts to Be Given in July.

Sund Call 7/30/16
PLAYS AND CONCERTS ALSO

Steadily growing interest is being manifested in the plans of the recently formed Homelands Association to secure the fullest possible co-operation of the foreign-born elements of the population of Newark in the quarto-millennial celebration.

At the meeting held last week at the Public Library representatives from various nationalities were present who undertook to organize committees of their countrymen or to take part in such committees. Among the representative persons present were the following: Carl Bannwart, Swiss; Miss J. Bertha Day, French; Emil Germanus, Hungarian; Mr. and Mrs. C. J. Praizner, Poland; Miss Purvis, daughter of Boston Purvis, colored; John Q. Frey, Bohemia, and the Rev. L. Novomesky, Slovaks. Miss Josephine Miller, directress of the Jewish Sisterhood Neighborhood House, sent two representatives.

The Homelands Association, of which Mrs. Henry Young, Jr., of the Committee of Fifty, is president, was started as a result of the very successful Homelands exhibit held in February at the Library. The exhibits shown

Could be pg. 353

History of Fire-Arms in Collection at Newark Museum

resting exhibition of rifles and pistols, the property of Albert Foster, of this city, was loaned to the Museum Association through James E. Coombs, whose own collection was recently displayed at the Public Library. Several of the rifles and pistols date

back to the Revolutionary period. Included in the exhibition are the "Kentucky" flintlock rifle, used by American soldiers in the War of the Revolution to such good effect that it established the Yankee as the world's best marksman.

The Civil War period is represented by

guns used by both the Union soldiers and Confederates. In this collection are the "pepper-box" revolvers, freaks of the early '50's; the "Perry" sporting rifle, which the marksman would hold in his right hand, as a pistol, with the barrel resting on left arm. The Colt model of

this same period included a contrivance which enabled it to be changed to a gun and aimed from the shoulder. The firearms of to-day, including the Colt automatic used by the United States army, and modern rifles also form a prominent part of the display.



1—Flintlock blunderbuss. Date, 1700. Used on the stage coaches of those days to repel highwaymen. Has a spring bayonet.
2—A French wheel-lock pistol. This is first improvement in firearms from the match-lock. First used 1540.
3—English pocket flintlock pistol of 1700-1725. Trigger folds in.
4 and 10.—Pair of flintlock pocket pistols, with folding triggers. Date

about 1720. Flintlocks most always came in pairs.
5 and 6.—Pair of English flintlocks. Barrels screw off to load at the breech. These pistols were in use at the time Robert Treat founded this city.
7.—Double barrel flintlock of early days of eighteenth century. Made entirely of metal. A pocket piece.
8.—English flintlock. This pistol is a fac-simile of the pair carried by George Washington and sold re-

cently in New York for several thousand dollars.
9.—An English police pistol of about 1750. Carried in pairs in the sash or belt.
11.—A Scotch flintlock of 1700-1720 by a famous maker—Herriol.
12.—Flintlock of 1800-1810, although made a century ago, it has a safety catch on the trigger to prevent accidental firing.
13.—Flintlock by Ketland, an English gun and pistol maker of

Colonial days. A relic of the Revolution on the American side.
14.—Belt flintlock. English Revolutionary relic.
15 and 15-A.—Pair of flintlock "Coat" pistols. Period of 1750-1800. English make.
16.—Blunderbuss flintlock pistol. Equipped with bayonet-dagger. Period 1720-1750.
17.—Flintlock pistol of 1800. Metal ramrod is attached by a swivel to prevent its loss.

18.—Silver mounted Revolutionary relic. A pair of pistols like this when new would cost about 30 pounds sterling, or \$150.
19.—Beautiful inlaid flintlock of 1700. Maker's name "Pitt," of Birmingham, England. Barrel screws off to load.
20 and 21.—Pair Irish flintlock Period 1750. This type was carried in the pockets of the gradstone days officers and gentlemen of King. for protection while tray

his selected from the private galleries of wealthy New Yorkers; the copy of Poe's "Raven" illustrated by Gustave Dore, and the collection of wood engravings by members of the Society of American Wood Engravers. The latter contains such well-known names as those of Victor Berstrom, W. B. Clossin, Henry Wolf, John Tinkey and Elbridge Kinsley.

Dr. J. Ackerman Coles, widely known in Newark, is the son of Abraham Coles, physician and hymn writer, whose monument stands in Washington Park. The present Dr. Coles lives in Scotch Plains and has collected books and objects d'art for years. Among his many gifts to the Newark Library are several fine bronzes, including replicas of the marble bust of Homer, the Venus di Milo head, Augustus Caesar, the Apollo Belvidere and George Washington. The latter was given in memory of the donor's father.

Following is a complete list of the books presented to the Newark Museum by Dr. Coles:

- Albrecht Durer's Drawings.
- Paoletti Impronte. Four cases of medallions reproduced from originals in museums of Italy.
- Alhambra. Plates giving plans and views of the Alhambra.
- Masterpieces by Fra Angelico.
- Turner Gallery.
- Superstitions Anciennes et Modernes. 2 vols. 1733.
- Scheuchzer's Geestelyke Natuurkunde. 6 vols. 1735-38.
- Montfaucon's Antiquitates Graecae et Romande. 1757.
- Dissertazione sulle Statue di Niobe. 1773.
- Collection de Gravures. Engravings after the Italian school. 1806.
- Schola Italica. 1806.
- Architettura della Basilica Vaticano. 1812.
- Visconti's Iconographie Romaine. 1817.
- Woburn Abbey Marbles. 1822.
- Mongez's Iconographie Romaine. 1824.
- Lights and Shadows of New York Picture Galleries. 1864.
- Dell's Nature Pictures engraved by Paterson. 1871.
- Coleridge. Rime of the Ancient Mariner. Illustrated by Gustave Dore. 1873.
- Seguin's Picturesque Tour in Picturesque Lands. 1881.
- Engravings on Wood by Members of the Society of American Wood Engravers. 1887.
- Hitchcock. Art of the World Illustrated in the Paintings, Statuary and Architecture of the World's Columbia Exposition. 2 vols. 1894.
- Holes, R. R. Naval and Military Trophies. Water Colour Drawings by William Gibb. 1896.
- Exposition Universelle, 1900. The Chefs-d'Oeuvres. 10 vols.
- Tissot's Life of Jesus Christ. 3 vols.
- Picart's Ceremonies et Coutumes Religieuses. 9 vols. 1723-43.
- Hamilton's Engravings from Ancient Vases. 3 vols. 1791-95.
- Forster's British Gallery of Engravings. 1807.
- Meyrick's Antient Armour. 3 vols. 1812.
- Alhambra, Plans, Elevations, etc., from drawings by M. Jules Gourney and Owen Jones. 2 vols. 1842-45.
- Meyrick's Engraved Illustrations of Antient Arms and Armour. 2 vols. 1854.
- Poe. The Raven. Illustrated by Gustave Dore. 1884.
- Carter's Ancient Sculpture and Paintings in England. 1887.

A Pile of Books Recently Donated to the New

Some pile, isn't it? The Newark Museum might alter the phrase as applied to its recent gift of books, but it concurs in the general impression. The books are sixty-seven in number, several of them measuring two feet in length and a foot and a half across. The height of the towering pile is over nine feet. Its interest and value are not confined to dimensions. Among these books are works that are world famous; many of them contain very rare steel and copper engravings, their worth being estimated at several hundred dollars. They are the generous gift of Dr. J. Ackerman Coles to the Newark Museum.

The collection is one to delight trained bibliophile and amateur alike. The bindings and bookplates and inscriptions alone offer a fascinating study, while the chief value, it is said, lies in the illustrations. Besides the copper and steel engravings already mentioned there are hundreds of photogravures, color etchings, etchings in black, lithographs, water color fac similes and illuminated engravings. A few of the books are absolutely without text and the subject matter of the others deals with various branches of art. There are several fine bindings of polished calf and one regally bound subscription set of ten volumes in half-leopard with calf sides. This edition of the "Exposition Universelle" is printed on Whatman drawing paper and limited to one hundred registered and numbered sets. The publishers are said to ask \$200 per volume. So much for luxurious book-dress.

The museum considers shabbier books first. For instance, there are two volumes of the plans, elevations, etc., of the Alhambra from drawings by M. Jules Gourney and Owen Jones, the famous architect, that have brought as high as \$170 at book auctions. Gourney died while preparing his drawings and Owen Jones finished the books and dedicated them to the memory of his friend. There is a dual text in French and English to supplement the fifty-one rarely fine steel engravings and lithographs of this wonderful old Moorish palace in Granada, "once a kingdom in Spain."

Four cases of medallions, book-encased, are of unusual interest. These medallions are reproductions of those to be found in the museums of Italy and include copies of those in the museums at Florence and Venice and the Vatican.

The history student will find his way to the two volumes of ancient arms and "Armour," attracted by the splendid coloring of the illuminated engravings, and to Holmes's "Naval and Military Trophies." The water color drawings in the latter, executed by William Gibb, reproduce with detail and exactness historic treasures from the Royal and Wellington collections and English museums. The swords of Oliver Cromwell and John Hampden are included and the cloak of Napoleon. Two tattered American flags captured in the War of 1812-14 are given as in the collection belonging to the Royal Hospital, Chelsea.

An interesting "presentation copy" of the Woburn Abbey Marbles, ticketed in a fine hand, "Presented by the Duke of Bedford," is a book large in area with India proof plates of the drawings of H. Corbould. The duke himself wrote the descriptions of his marbles, and this special volume contains a "laid-in" picture of him. The book was privately printed and is exceedingly rare. The duke

is said to have bought up any of the 180 copies appearing for sale.

From marbles to Greek vases is a natural step. Sir William Hamilton, Envoy Extraordinary and Plenipotentiary at the Court of Naples, had the dignified hobby of collecting Greek vases, and his collection is set forth in three volumes, with many numbered plates and detailed de-

scriptions. The plate illustrating the twelve exquisitely shaped and molded vases will appeal to the eye of even him to whom all art is Greek.

Other books likely to be of general interest are the nine volumes of Bernard Picart's "Religious Ceremonies and Costumes;" the 120 engravings in the works of J. M. W. Turner, paintings of



Contd. on pg 361

NEWARK TO HAVE KITCHEN EXHIBIT

Colonial Cookery in Real
Use To Be Shown for
Thanksgiving

Tribune & Herald
DUE TO EFFORTS
OF JOHN C. DANA

One of Series of Novelties
Presented by Museum
Association

In Newark's Public Library Building, which also houses its art museum, there is being created a Thanksgiving exhibition to bring home to the heterogeneous population of this big industrial town, founded by Connecticut Puritans, something of the flavor of the ancient anniversary.

In a room devoted to museum purposes a Colonial Kitchen is taking form -- not such a kitchen as museums have been wont to reconstruct, full of priceless antiques too delicate to touch, but a working model containing live maids in bibs and tuckers peeling and slicing apples to string to the rafters above the big open fire; containing live children shooting marbles in the chimney corner or rocking the ancient mahogany cradle with a push of the toe, and harboring real pumpkins and peppers and other bright and gaudy articles of culinary value, as well as a spinning wheel, Dutch ovens, ancient lanterns and footwarmers.

From some time next week until Christmas time the people of Newark, or any others who may care to make the journey, will be able every afternoon to see this ancestral kitchen in operation, imparting its lesson of domesticity and industry and thrift, the three virtues at the foundation of America.

Believes in Usefulness

John Cotton Dana, librarian and director of the Newark Museum Association, is the promoter of this Thanksgiving exhibit, as he has been of all the art and industrial shows intimately touching the life of the people for which the combination library and museum is famous. Mr. Dana believes that museums should be even more useful than ornamental: that they should invite the interest rather than the awe of the taxpayer and onlooker.

"A museum," said Mr. Dana, "should be primarily a collection of people and not of objects. It should be in a measure a by-product of a town's activities at home and in the shops and stores, and should be made to illustrate and illuminate local industry and to render it more effective."

In accordance with this idea, Mr. Dana caused to be held in the Public Library Building for six weeks in February and March, 1915, an exhibition of the clay products of New Jersey, which was visited by ninety classes of a total of 2,000 pupils from the public and private schools of Newark and its neighborhood and by 25,000 other persons. Three clubs of fifty-five individuals contributed to the historical part of the exhibit pottery and china made in New Jersey before 1876; seven schools showed their work in clay, and fifty manufacturing firms

cases are kept for specimens brought by you. You can lend or give anything interesting that you find, and we will show it here."

It is needless to add that almost side by side with these treasures of the childish heart are other specimens of the greatest rarity or dignity of workmanship which take on for the child and for the adult, too, a greatly enhanced interest because of the juxtaposition.

But though many persons in Newark appreciate Mr. Dana's pioneer work, others have turned their backs on his dream of a great central building capable of caring for the rapid expansion of his unique institution. They have voted instead for a conventional art museum—a "mausoleum of art," in Mr. Dana's words—tucked away in a "dead

end of town" on land sold at great advantage to the city by some of these same public spirited citizens.

EXHIBITION OF PHOTOGRAPHS WILL OPEN NEXT SUNDAY

Tuesday is the last day that pictures intended for exhibit in the amateur photographic contest will be received. The entry list closed last week. The exhibition, which is under the auspices of the Committee of One Hundred, will be conducted at the Free Public Library for two weeks, opening Sunday, October 15, under the auspices of the Newark Museum Association.

The Newark Camera Club is in charge. Silver loving cups and gold and silver medals will be awarded as prizes. The subjects all have to do with the municipal celebration events.

Beautiful Copy Of Audubon Birds At the Library

An addition to the treasures of the Free Public Library is the gift from Dr. J. Ackerman Coles of a rare and magnificent copy of "The Birds of America," by John James Audubon. The large volume is a reprint published in 1860 of the famous Elephant folio published by Audubon between 1830 and 1839. The large size of the plates are much in excess of the regular size and gave the edition the name it bears. It contains 97 pages and 138 drawings. The volume was published by Roe Lockwood & Son, New York, the chromo-lithography being the work of J. Bien. It is said that these now rare volumes are valued at about \$1,200.

At Dr. Coles' suggestion four of the plates have been removed from the book and framed. The richly colored pictures have been placed in the central court facing the main stairway. The plates thus exhibited show the American flamingo, the wild turkey, fish hawk and Iceland, or jer falcon.

Lower Commercial District.

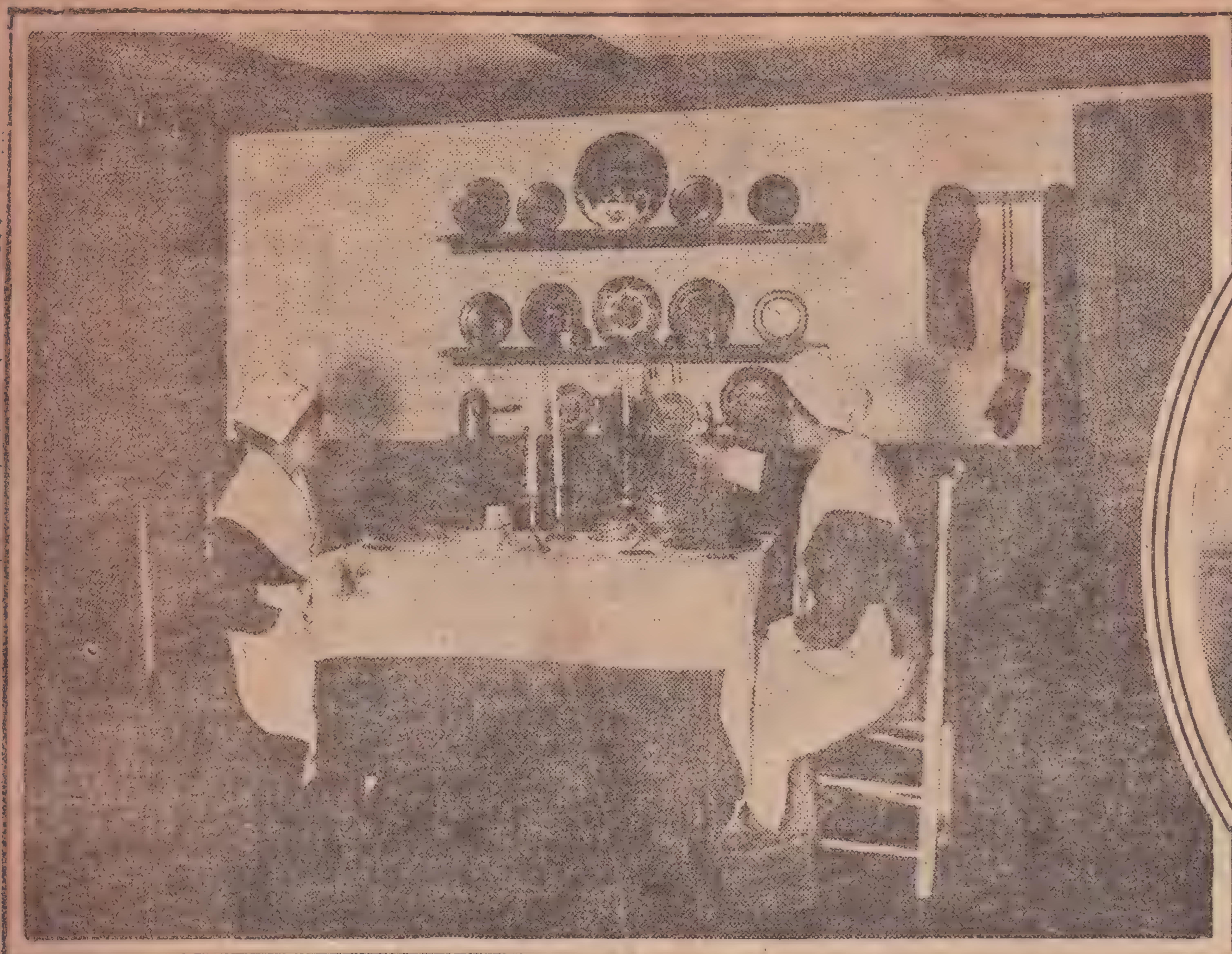
New Jersey Textiles Shown

Then, from February 1 to March 18 of this year, Mr. Dana staged an exhibition of New Jersey textiles, consisting of clothmaking, hatmaking, knitting, embroidery and lace; rug-making, modern arts and crafts and the handiwork of the schools; an historic exhibit of old New Jersey-made textiles, and the Homelands Exhibit, articles contributed by school children of foreign parentage. Sixty-six firms contributed commercial exhibits and thirty-two schools and ten clubs were represented. And to this show 60,000 visitors flocked.

Mr. Dana is fond of contrasting the popular interest displayed in these exhibitions with that in exhibitions of the fine arts, to which the merest handfuls of persons have been enticed.

There are cases in his museum permanently devoted to the housing of collections loaned by children, collections of coins, of stamps, of interesting and instructive objects of nature. And he is only too eager that more children should bring to him their collections, wherefore he has distributed about the museum placards containing that cartoon of Briggs's, printed in The Tribune, entitled "Collections." These placards read: "Boys and Girls: These

GLIMPSES OF COLONIAL K



Tea-time ♦ ♦ ♦ ♦
♦ Note the Tippet and Mittens



♦ Original Robert Treat Chairs ♦ ♦ ♦ Col

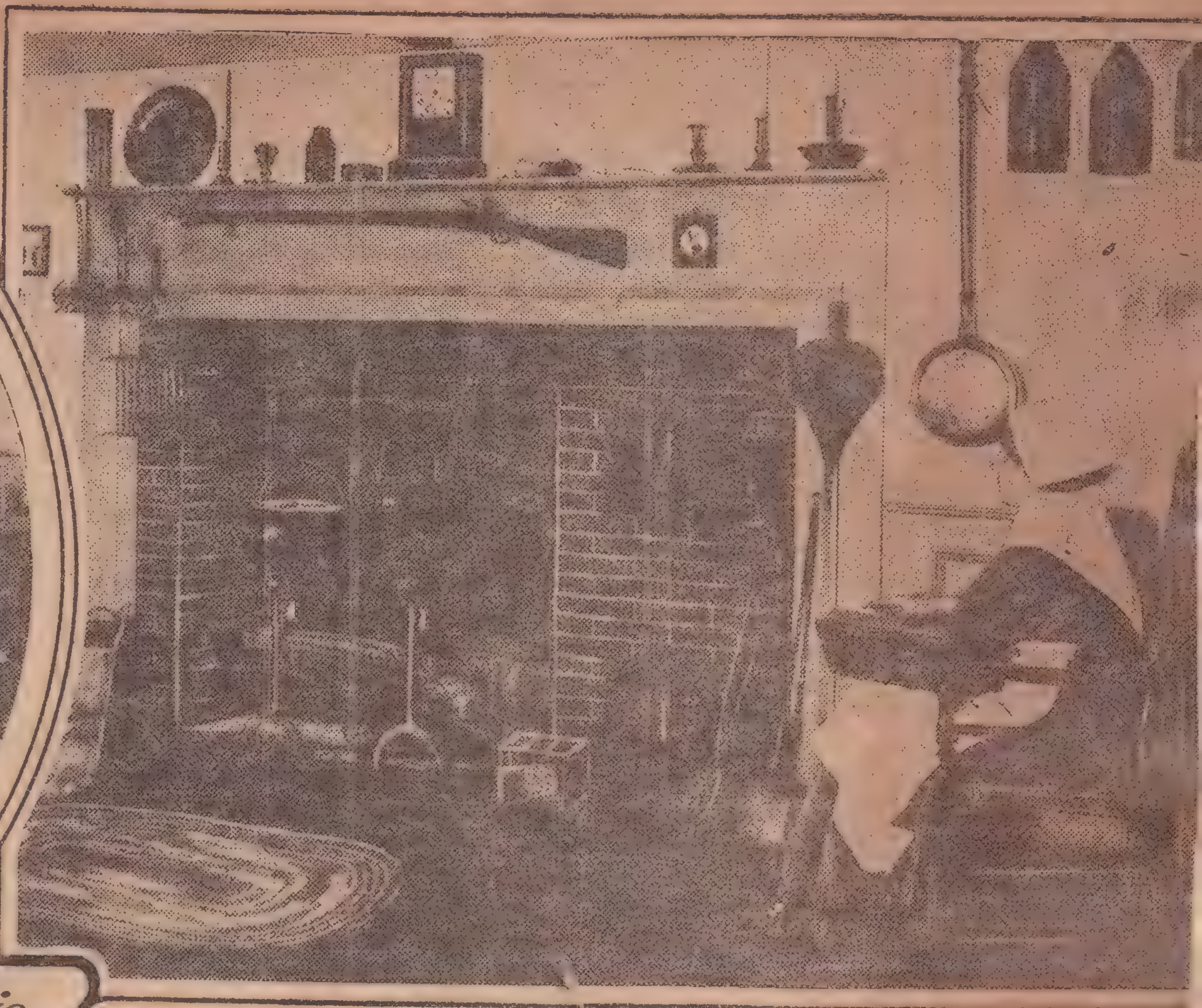
Public interest in the Colonial kitchen fitted up on the fourth floor of the Free Public Library has been so great that the attendance of visitors has run up to about four hundred a day. It has been decided to extend the time it will be open until New Year's. The kitchen is of original Colonial style. It is open from 10 o'clock until 2 o'clock. Among the objects of interest are two chairs

M.
interestin
nally ov

KITCHEN AT PUBLIC LIBRARY



*Domestic
Industry*



*Colonial
Fireside*



Colonial Cooking Utensils from old Lyons Farms Homestead

Day. The hours when its interesting collection of colonial furnishings can be seen are from 9.30 P. M. every week on Sundays.

The exhibits are owned by Robert

Treat and presented to the Newark Museum Association by William D. Kinney. There are also on view objects loaned by the New Jersey Historical Society, Dr. Disbrow and others. The exhibit is under the auspices of the Museum Association.

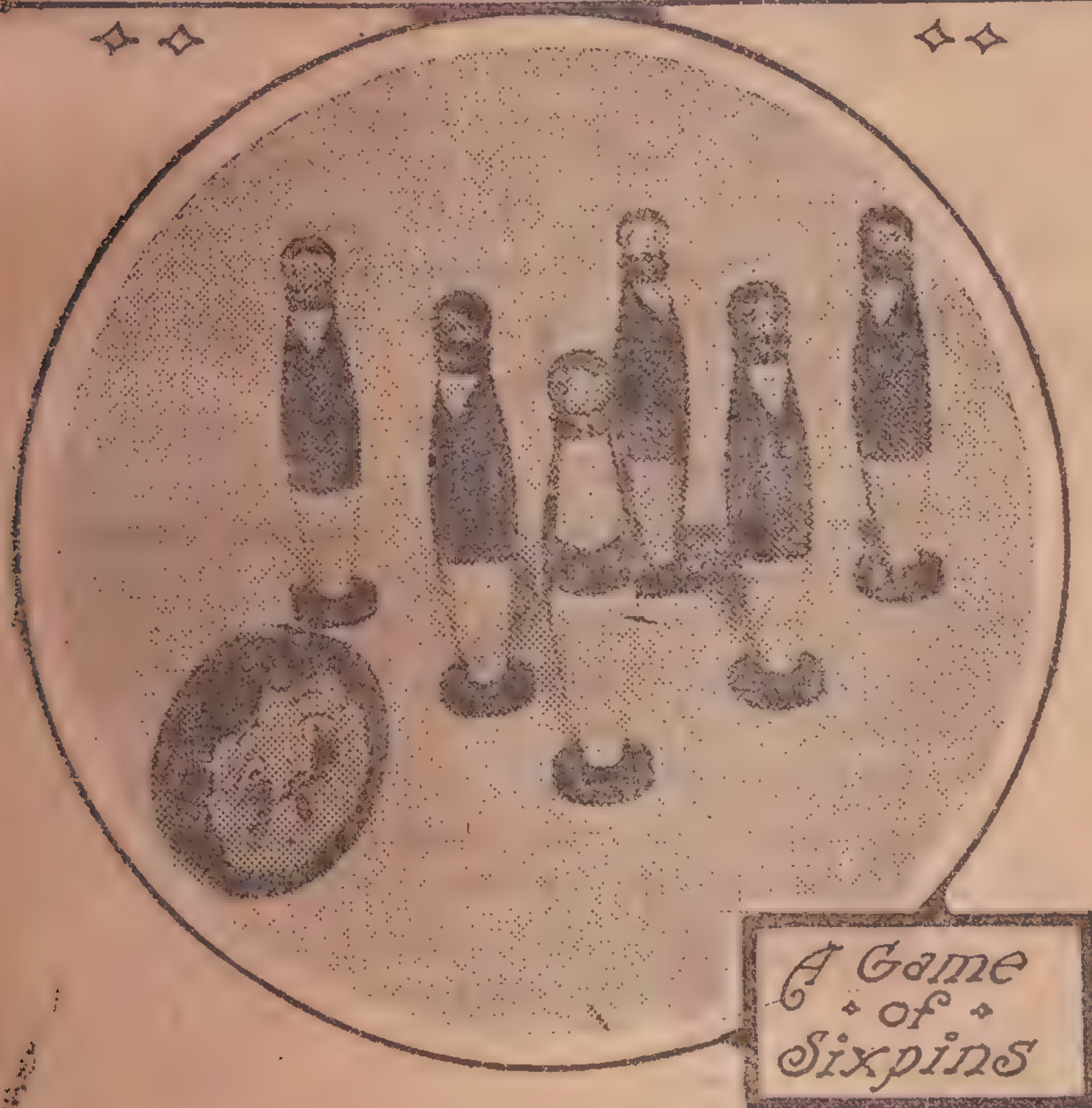
TOYS "MADE IN JERSEY"



*The Church
and the
Congregation*



Lining up to Enter



*A Game
of
Sixpins*

A new departure, full of attractiveness, is the collection of toys donated by George C. B. Rogers, of the Woodcraft Shops, Morristown, to the children's room at the Free Public Library.

These articles were on view last summer at the exhibition of toys made in New Jersey. They were arranged on the third floor of the library. The exhibits attracted large numbers of visitors, and Mr. Rogers, seeing the deep interest taken in them by the young people, decided on the gift he has made to the children's room. He is desirous that it should prove an incentive to the boys and girls making toys for themselves. They are given instruction in this subject in the public schools, and it is felt that the interest taken in such congenial work is one of the best means of developing manual skill and dexterity and also the talent for conception and design.

The collection presented to the children's room includes a model American village, a set of animals and a set of bowling pins. They are all richly colored and delightfully executed. The village, with its houses, store, automobiles, inhabitants, church, trees, lamps, flagstaff and

other accessories, encourage their ingenuity. Another of the composing pins introduce the game.

Such toys are made using soft wood and are believed that the public of such a collection in the room will stimulate them on their own account.

The Woodcraft Shop is developing this toy industry. Toys can be made in foreign importations. of toys but in all manner or garden have the famous. It is therefore the children's room is interesting a collection of manufacturers.

DODGING DEATH TO SAVE TH'

VEN TO NEWARK'S LIBRARY



♦ The Home of the Mayor ♦

The Ark ♦

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The Village Square

FOUNDED AT VERDUN

THRILLING EXPERIENCES OF
A MAPLEWOOD YOUTH

E W

363
JANUARY 13, 1917.

FOUR EXHIBITIONS ADVERTISE NEWARK

Two in Name of Library and Two in Museum's Interest Traverse Country at Same Time--Include Paintings and Pictures.

Four exhibits traversing the United States at one time representative of the ingenuity and progressiveness of the Newark Free Public Library and Newark Museum Association comes pretty near to establishing a record for institutional advertising.

Two exhibits are out in the name of the library and two in the interest of the museum, all of them consisting largely of pictures illustrating methods of teaching in schools and libraries. One of the library exhibits is a collection of pictures showing how the studies of English, history and science are made interesting in high school work. This exhibit consists of thirteen large pictures and seventy-seven small ones, embracing these subjects: Feudal castles, tournaments, ants, insect pollination, siege of a city, branch of the cocoa tree, Crusaders, Richard Coeur de Lion's sight of Jerusalem, King John sealing the Magna Charta, Washington in his garden at Mt. Vernon, a whale and a buttercup.

The smaller pictures show painters, sculpture, costumes of various countries and so on. This exhibit went last October to the convention of the Iowa State Teachers' Association, after which it was sent to the Kansas teachers' meeting, then to South Dakota.

The other library exhibit was sent out in 1914 and has not yet returned. It is called the school library exhibit, and is the local library's contribution to the National Bureau of Education's exhibit of library work. The thirty-five to forty pictures illustrate the methods in use in the school rooms where libraries are featured. This exhibit has been shown in many states, including Texas, Washington and Tennessee.

Museum Has Two Exhibits.

The two exhibits representing the museum are a color printing layout and the collection of the Bruce Rogers pictures made in Newark last summer. The color prints also were shown here last spring, and illustrated the development of posters. The poster exhibit was made by the International Art Service, working in co-operation with the library. Examples of poster work as done in England, Germany, France and Japan are included in the collection.

The poster exhibit is designed to show particularly the steps in the process of making lithographic posters

in colors for outdoor use. The objects of the exhibit are to make print and picture buyers know that good taste and sound learning can be put into what they buy and to make the printer himself more conscious of the dignity of his craft. The exhibition consists of posters and large placards in which rough sketches, finished drawings and all the progressive steps are shown by proofs, and, in many instances, the photographic methods and printing blocks accompany the progressive exhibits.

The Rogers collection contains examples of printing done under Mr. Rogers's direction. It contains nearly all the books in special editions published under his direction by the Riverside Press between 1900 and 1912.

FIGURES REVEAL SCHOOLS ARE USING MUSEUM MORE

Figures compiled at the Newark Museum Association show a marked increase in the use by the schools of the museum's leading collection. Comparisons made between 1915 and 1916 show more than twice as much use of the collection in 1916 as in 1915, the collection having been drawn on 2,629 times in 1916, as against 1,004 times in 1915.

The collection consists of minerals, mounted birds and small mammals, dressed dolls—showing various national costumes—geographic land forms, such as glaciers and volcanoes, and much miscellaneous material showing customs in different countries.

There are many Japanese, Chinese and American Indian articles in the collection, as well as pictures and models illustrating the steps in the process of making various industrial products. These are delivered to the schools, as desired, the teachers usually making out their applications on forms. In fact, any person possessing a library card is privileged to borrow any part of the collection at any time.

Many things are called for constantly which the collection does not contain. Teachers recently have asked for a stuffed monkey, an old-fashioned barometer, a castle, with drawbridge and moat, as an illustration of the age of chivalry; a cotton gin and various Eskimo articles. One teacher requested a model of an Elizabethan theater and another wanted a model of a guillotine such as was used in the French Revolution.

AMERICAN PAINTINGS AT NEWARK LIBRARY

Collection of Arthur F. Egner Contains Many Works of Rare Charm and Power.

Emil Call 7/18/17
Until February 10 the Egner collection of paintings by modern American artists will be on view on the fourth floor of the Free Public Library. This exhibition of pictures, loaned by Arthur F. Egner, of Newark, is being held under the auspices of the Museum Association. Nearly all the paintings are oils, only two water colors being shown. Eleven of them are by George B. Luks. The most striking of these is "The Hitch Team." A water color showing an old beggar woman at once attracts attention. "East Side Waifs" is another picture of interest.

John Sloan's "Six O'Clock," in which the rush hour from office and factory is well depicted, is another notable picture. In Blakelock's "Sunset at Sea," the vivid coloring of burnished gold, of ambers and golden reds with the glow of fading light make a composition of unusual charm. "Brooklyn Bridge," by Max Kuehne, is an effective study. Arthur B. Davies is a member of the romantic school, and his "At the Waterfall," with its delicately drawn nude figure, is a noteworthy example of his style.

Ernest Lawson takes the visitor into the realist camp with his "White Woods," which shows a vigorously handled winter landscape. In Edward Dufner's "Down by the Pond" is the spell of the impressionist school. For a strong and striking snow scene there is "The Mill," by William Weber. Especially pleasing is Julian Onderdonk's "Arizona Landscape," which is marked by an unusual softness and charm.

The exhibition will be open to the public every week day from noon to 6.30 and from 7.30 to 9.30. On Sunday the hours will be from 2 to 6 and from 7.30 to 9.

Call To Exhibit Kitchen Again. 7/11/17

The exhibition of the colonial kitchen which was on view in the main gallery of the Public Library during December will be opened again on Tuesday and will continue until February 28. It was decided to take this step on account of the great interest shown in the exhibition which furnishes a vivid picture of household life in Colonial times.

The exhibition will be open to the public from 12 to 6.30 and from 7 to 9.30 o'clock. On Sundays and holidays it will be open from 2 to 6 and from 7.30 to 9.

NEWARK JUNIOR MUSEUM CLUB TO HOLD EXHIBIT

Emil Call 7/18/17
The Junior Museum Association, composed of Newark boys and girls, is arranging for an exhibition of collections of birds, insects, minerals, shells, stamps, curios, relics, coins and postcards at the Library during March.

Dr. H. H. Rusby will preside at the meetings of the association until the young people elect their own officers. He will lead them on a hike Washington's Birthday to the west end of the Bergen tunnel, where the rocks will be studied. All boys and girls who want to go are invited to meet at the Public Service Terminal at 1 o'clock.

NEW IDEA NOW REVEALED



*Mr. Squirrel and Family — The Modern Way
of Displaying Animal Exhibits*

Instead of the dusty, musty, uninviting institution that it was for years—yes, decades—the New Jersey museum is to be hereafter a clean, bright, popular feature of the education forces of the State. The work of renovation and reorganization has been going on since last June and the big room that it occupies on the top floor of the State House in Trenton has taken on an entirely new and attractive aspect under the direction of Miss Helen C. Perry. Her task and the work of her assistants has not been completed, but great advancement has been made and formal opening of the museum under its changed conditions for public view and inspection will take place on Tuesday, in accordance with a desire of Miss Perry to make the real start in the new activities of the institution with the incoming of a new Governor on the day of the inauguration of Governor Walter E. Edge.

Nearly all the exhibits that will constitute the first showing of the museum under the plans of those directly interested in raising its educational and scientific standards are in place, though others will be set out for inspection during the next few days and a tentative program of periodical changes in the nature and extent of the exhibits in the various cases has been agreed upon. The whole scheme is to popularize the museum and make it a thing of enjoyment and real value to the people of the State generally, without reducing its scientific worth or the opportunities for purely scientific inspection and study. In other years the museum and its exhibits attracted only those who were interested from a scientific standpoint. The arrangement of these things was far from being up with modern methods and standards and was not the least calculated to inspire visits or study on the part of children or adults. The big room was cluttered up with a lot of stuff with scientific labels that were unintelligible to the ordinary visitor. Most of the time they were dust-covered or almost impossible of being carefully looked at because of the poor lighting and other conditions. Unless one was actually in search of something that he or she felt could be found nowhere else, there was little incentive for going there, or for waiting a single minute longer than necessary.

Now it is all to be different—is already different—has started toward this new thing.

ready and was made by having removed from the big museum room and giving it a thorough cleaning, which included liberal applications of paint and varnish. The big, cumbersome, unsightly old-fashioned yellow oak cases in which birds, animals, minerals and other things native to New Jersey were kept were so altered that their original builder would not recognize them. All "gingerbread" and other decorative parts of the cases were removed and they were made severely plain. Then they were painted a soft gray and returned to the room under a rearrangement that gives greater facility for their better use for the purposes for which their contents are intended. Paint, varnish and other treatment of the floors, new window shades, rugs, decorative pottery and other features that have been introduced and worked into a pleasing scheme of attractiveness were next in order.

While this was going on Miss Perry was busy with the new arrangement of the thousands of articles which had been accumulated from time to time by the State since its establishment of the museum in 1894. She spent hours, days and weeks in the down-cellar vaults of the State House, where all the contents of the museum had been taken when the house-cleaning was begun.

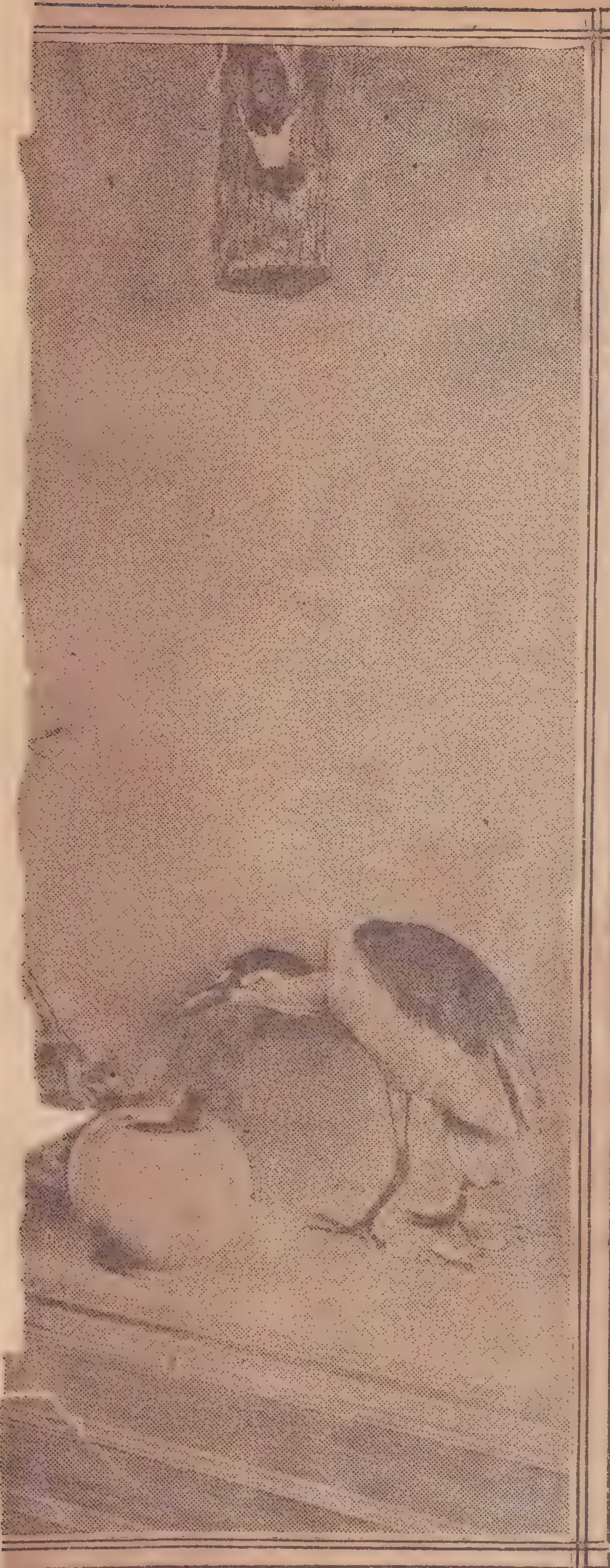
One of her first decisions was to leave most of the things in the cellar storage places. To have brought them into the museum proper again would merely have been to return to the crowded condition that she found when she was engaged to reorganize it; besides, by showing at first only a part of the varied and valuable exhibits owned by the State it will be possible to avoid congestion and to make frequent changes of interest and of seasonable educational value in the character of the exhibits shown in the main room. While these and other ideas intended to create brand new museum conditions were conceived by Miss Perry, she did not finally decide upon them until she had consulted with museum and other public exhibition experts and had got them in full agreement, or, as she modestly says, until she agreed with their suggestions.



Miss Perry Pre

Miss Perry is optimistic over the future of the State museum and believes that next Tuesday it will open upon a new era of usefulness. She gives full credit to those who have aided her and with whom she has advised in the reorganization plans, and even in her most enthusiastic minutes, when the museum and its possibilities are under discussion she subordinates her own efforts. Chief among her advisers and actual helpers in the work have been John Cotton Dana and Miss Beatrice Winsor, of the Newark Free Public Library; Miss Louise Connelly, of the Newark Museum Association, and New Jersey's State geologist, Dr. Henry B. Kummel. State Forester Alfred Gaskill and State Fire Warden Charles P. Wilber have also given the museum reorganization much attention, and have rendered valuable

NEWS IN STATE MUSEUM



General View of Re-arranged Cases

much to do in her chosen line. In England and France and Italy she inspected many museums under different forms of management, and carefully studied each system in use. While in those countries

she communicated with the official managements of other museums in different European countries and received full descriptions of their contents, schemes of arrangement and general information about their conduct and their general and specific worth. She found it all more interesting and profitable than she had expected, and is now able to make use of what she learned for the benefit of New Jersey, where she decided to establish herself on her return.

Her course of study abroad was taken largely upon the suggestion of Mr. Dana, and when she came back to the United States one of the first things she did was to arrange the exhibits for the big and successful textile exhibit that was held in the Newark Free Public Library about a year ago. When this was over the newly formed Department of Conservation and Development of the New Jersey State Government was looking for someone to reorganize the State Museum and Miss Perry was suggested for the task. Mr. Dana, Miss Winsor and Miss Connelly have visited the State Museum several times since she made the start, and she has followed many of their suggestions in bringing the institution to its present condition. Miss Connelly is her adviser in the educational features that she hopes to work out in connection with the new and broader scope that the museum will cover. She is also preparing a short story to be printed and placed on each exhibit—a jolly, popular story for each one, Miss Perry characterizes them. Mr. Dana has given attention to the printing and other matters of the work and he and Miss Winsor have also suggested many things in connection with the arrangement of the exhibits. The interest of the New Yorkers in Miss Perry is due to the fact that she was in this city for nearly a year and

they became aware of her capabilities, and because of the interest in popularizing libraries and museums generally along the lines of effort that are being followed elsewhere in the large cities of this country and Europe.

It is expected that the new departure by the State in the conduct and the enlargement of the usefulness of its

museum, which long ago outgrew its quarters, the Free Public Library, and which is one of the important features of the Newark Memorial building when constructed, is completed and equipped for proposed municipal uses. There is interest in the work of the museum, especially as to its expenses under the changed situation.

One of the series of the plans at Trenton will be a series of temporary exhibits in the main museum room and in the adjoining corridors on the upper floor of the State House. Many of these will be valuable, showing the flowers, birds, and fish that can be secured in various parts of the State at different months or other periods of the year, spring, summer, fall and winter. Fruits, minerals, stones, trees and material illustrating a variety of subjects will be especially arranged with that view, and school children will be invited to visit the museum and familiarize themselves with them. They will then be urged to make theoretical and practical studies. The best and latest literature will be provided by the museum management upon all the subjects that the institution affords, and reading tables will also be in the main room. The reading matter will be made to conform with the things actually on exhibit on at different times,

with the permanent features as well as those of a purely temporary and seasonal character. Those who desire to visit and consult the museum for deep scientific research purposes will find technical descriptions and reading matter just as these things have always been provided, but in addition there will be provision made for the more popular study of whatever there is in the museum for primary educational purposes.

There will be industrial charts that will be miniatures of the actual exhibits in the museum, and collections of New Jersey minerals, insects, etc., for sending to public school teachers throughout the State who may care to use them in their class work. They will be sent upon request to Miss Perry. Cards of the proper size and shape, with spaces marked off, will also be sent to school teachers for the preparation of pupils who may desire to make exhibits and return them to the museum for exhibition.

Preparing Exhibits

aid to Miss Perry. Recently Miss Gertrude Koch, of the Newark Free Public Library, who has become expert in museum and exhibition management and arrangement, has been "loaned" to Miss Perry, and for the next two months they will be associated in the completion of the work of preparing and carrying out the State museum uplift movement.

Miss Perry is a native of Crete, Neb., which is near Lincoln, and a few years ago went to New York for the purpose of making a study of interior decorating. When she had become proficient in this line of effort she was attracted to museum and other exhibition work and went abroad for the purpose of getting into personal contact with the best modern methods of arrangement and conduct of museums in all parts of the world, her idea being that when she returned to this country she could find

and for exchange with schools in the system of loaning exhibits that will be inaugurated. The public school teachers of Trenton have already been invited to take their classes directly to the museum, where the objects that it is desired to study will be placed on a large work table or in the proper or most convenient show case of the series that are in use in the main room. A schedule of such visits is now being arranged with the Trenton educational authorities. The same opportunities for study will be extended to school classes in other sections of the State if there is any desire to visit Trenton in class or if individual pupils visit Trenton.

The main room has been made attractive with a large rug loaned by A. & M. Karagheusian, of Freehold; with tapestries loaned by the Edge-

water Tapestry Company, of Edge-water; with pottery loaned by the Fulper Pottery Company, of Flemington, and with a large reading and work table. There will also be a picture collection, modeled on the plan of one now in the Newark Free Public Library, that will include pictures of all the subjects shown in the museum. This will embrace not only those actually in the cases at any given time, but the reserve stock of a great range of subjects that will be brought from the storehouses as frequently as it is deemed desirable or necessary to change some of the exhibits in the cases.

The pictures will also be loaned to school teachers anywhere in New Jersey for class work. During the different seasons of the year the Trenton school children will be encouraged to find and give to the museum the flowers or fruits growing in certain months, with hardy berries in the winter and buds in the spring. They will also be urged to report the different kinds of birds, insects, fish and the smaller mammals they see each month, this plan being much on the order of the Sharp-Eyes contest in fields and woods that the Sunday Call has carried on with splendid results during the last year.

There is plenty of open space left in each of the exhibition cases in order to let their contents stand out strongly. This will be continued as each case is changed from the big reserve list. Hanging at the top of each case is a sign showing its general contents, while each part of the exhibit is specifically described in popular language and will be identified with the story that Miss Connelly is preparing for each case. The fish of New Jersey consist of two exhibits, one case showing queer fish and the other the better known varieties of common food fish. There are several cases of the birds of New Jersey, one showing the different kinds of birds and their nests, another showing how the birds get their food supplies. In the latter is a flycatcher eating a fly, a kingfisher with a fish in its mouth, a nuthatch hunting insects in a patch of bark, a robin pulling a worm out of the ground, etc. In the cases showing the animals of New Jersey is almost everything from a big black bear down to a tiny chipmunk, individuals of the different species being in one case and families being grouped in another. The latter include bears, deer, rabbits, squirrels, mink, muskrats, opossums, etc.

Of interest to students of forestry will be two cases of exhibits of the commercially important trees grown in New Jersey, as well as the decorative and shade trees of the State. In the commercial case will be the white oak, pitch pine, red gum and shagbark hickory, while in the decorative case will be white birch, Norway spruce, Norway maple and sycamore. Not only will a part of the trunk of each variety be shown, but there will be planks made from each of the commercial trees and there will be a series of photographs showing the form of the commercial and decorative trees at different seasons of the year, with branches

showing leafage, pine cones, fruit and buds.

In a case devoted to the textiles of New Jersey there are the following four exhibits. Story of cotton thread from the cotton boll to the finished product, sent by the Clark Thread Company, of Newark; how to tell worsted and woolen, showing the wool as it comes from the back of a sheep and in every stage of its development into a finished fabric and how to tell the difference between woolen and worsted goods, sent by the Botany Worsted Mills, of Passaic; from flax to linen, in all its processes of manufacture, sent by the Linen Thread Company, of New York, which has its factories in New Jersey, and silk in its changing forms from the cocoon to the most delicate and valuable fabrics, the story accompanying it to make note of the fact that it represents one of the leading industries of New Jersey, the exhibit being from the factories of Pelgram & Meyer, of Paterson, "the Lyons of America."

Under the designation of "Clay Products of New Jersey" is a case containing some of the finest pottery made in the United States. It includes samples of the best Balleck ware made, from the potteries of Lenox, Incorporated, of Trenton; from the Fulper Pottery Company, of Flemington, a comprehensive display of Fulper pottery, which received the highest possible award at the California Exposition and which has been added to by Mr. Fulper by the loaning to the State's museum of a number of beautiful vases, a lamp and other articles to place about the main room to add to its attractiveness; an exhibit of beautiful tiles, with mosaic and other pictures, from the Mueller Mosaic Company factories in Trenton, and an exhibit of terra cotta from the Atlantic Terra Cotta Company, of Perth Amboy, that built the tower of the Woolworth building in New York. Across an aisle from this case is another in which is shown in detail the manner in which the clay products are manufactured and in which there is also included an exhibition of sanitary ware and bricks.

Other important industrial exhibits in cases show the story of a rubber tire, from the United and Globe Rubber Company, of Trenton; varieties and processes of manufacture of linoleum, from the Cook Linoleum Company, of Trenton; wire strands and cables showing processes from the ore as it is received from mines to the finished product, from John A. Roebling's Sons, of Trenton the firm that built the Brooklyn Bridge and an exhibit of zinc from the New Jersey Zinc Company, at Franklin showing its uses in various products such as steel rails, linoleum, galvanized iron, paint, etc., and copper smelting and refining exhibits from the Raritan Copper Works and the American Smelting and Refining Company, of Perth Amboy. There is no copper mined in New Jersey, but in this State there is more copper put through the smelting and refining processes than in any other State in the country.

In other cases are exhibits of arrowheads, axeheads and other curious Indian relics, fossils, attractive minerals, shells, starfish, crabs, turtles, snakes and other examples of the land and water life of New Jersey from its earliest possession by white men down to the present day.

Exhibition of Cartoons at

For the first time in Newark an exhibition of Raemaeker's cartoons is being held. The Free Public Library recently secured the folio entitled "The Great War, a Neutral Indictment," containing 100 cartoons in color by the Dutch artist on whose head the German government has set a price. The volume is a De Luxe edition, of which only a thousand copies have been printed for sale. It is very valuable and will be rare. The volume has been taken apart and about forty of the most striking examples have been mounted and framed for exhibition. They are on view in the main lending room, where they will remain for an indefinite length of time.

Despite German threats against Mr. Raemaeker and his native land, the artist has continued actively at work. He has only recently arrived in New York with a hundred new cartoons. Now that America is in the war the work of the Dutch artist has an enhanced interest and its significance is bound to be more and more effectively brought home as we get deeper into the conflict.

The library now possesses three sets of the cartoons: One published by Land & Water; the edition issued last year by Doubleday, Page & Co., and the present large folio. Each of these collections includes some cartoons not found in the other sets.

Raemaeker's cartoons have aroused a world with interest and approval because they have voiced a world-wide judgment. It is perhaps this note of world judgment that is the dominating impression left with most of those who come to view these masterly productions.

They give us glimpses into the abysmal depths of a hell terrible as the inferno of Dante. The artist loves to contrast civilization, humanity, and all for which the Christian religion stands with an outer darkness in which have grown up the dark forces and degeneracies that have placed Germany at the bar of the world's judgment seat.

His "indictment," as he calls it, is a portrayal of Germany as a world criminal. The pitilessness of German deeds meets in Raemaeker with the equal pitilessness of exposure, with the equal pitilessness of justice and judgment.

Almost every factor in the war of the nations comes under consideration in one or other of Raemaeker's cartoons; the enormity of Germany's crimes, the profanation of all Christian ideals, the future and Germany's sure defeat, the terrible Nemesis, the firm union of the free entente nations, Germany's peace propaganda, the submarine war, neutrality, pacifism, the embargo, shirkers, and many topics in lighter vein. It may be an aid to clearness if we roughly consider the cartoons on view in groups as they bear on one or other of the above issues, making reference also to such others of the cartoons as call for special note.

The Vision of Hell.

Dealing with the abysmal horrors of the war, the glimpses into hell, the new and terrible apocalypse opened up, we have such pictures as "The Sleeping Partner." In the gloom of the infernal depths Satan muses on Bernhardt's glorification of the divinity of war, and makes the grim comment, "Here is a partner for me." In No. 72 Death is quaffing a goblet of human blood to the health of civilization to which it is indebted for the greatest carnival of slaughter it has ever enjoyed. In similar vein is No. 32, "It's Fattening Work." German militarism, under its Prussian War Lord, is growing fat from the carnage. "The Harvest Is Ripe," with Death as the reaper, deals with a similar theme.

We have the human realities of these allegories brought before us in "The

Widows of Belgium." A sea of faces, a countless assemblage of sad and stricken but heroic women testify to one thing that the war means for the martyr land. No. 20, "The Mothers of Belgium," a church scene showing rows of kneeling and hearbroken women praying for consolation and for those whose lives were lost in fighting to defend their native land from invasion. In No. 12 we are shown "Husbands and Fathers," Belgian workmen torn from their homes for deportation to Germany in violation of every usage of civilization. It recalls the deportations and captivities of Ninevah and Babylon.

"In the Track of the Treaty Breakers" the mad mother at the side of her dead boy is a scene of horror.

"In her demented cry a myriad woman wail." The beauties of war lauded by Bernhardt receive a poignant comment in the cartoon bearing that title. A woman broken down in a passionate outburst of grief too great for any comfort from the elder woman at her side. Another violation of international law is seen in "Hostages," which shows us those taken to insure payment of illegal exactions and for the behavior of the population under the foreign yoke. A father and son, a priest and others are to be shot because the German requirements have not been observed. The "Gas Fiend," vomiting its poisonous breath on the trenches portrays

another of Germany's numerous violations of the usages of civilized warfare.

In No. 88 "Miss Cavell" the nurse, martyr and saint, the artist has bitingly emphasized the cynicism of the Kaiser, who could have prevented this crime.

A cartoon not placed on view, but to be found on page 133 of the Doubleday, Page & Co. edition should be included here. Wrecked buildings and corpses, among them in the foreground the dead body of a woman and a child. "Kultur Has Passed This Way" is the title. "A War of Rapine" delineates Liebknecht, the one member of the Reichstag who protested against the war. Robed as Luther he is declaring "It is a war of rapine! On that I take my stand. I can not do otherwise." "Bluebeard's Chamber" treats of the horrors brought to light by the Belgian Committee of Inquiry.

Turning to other groups of cartoons "God With Us" shows us a group of four murderous Apaches armed with knives. Emperor William as the leader says to the others—Francis Joseph, Ferdinand and the Sultan—"At the command 'God With Us' you will go for them."

The dreadful Nemesis of the war is portrayed in Ahasuerus II. The German Emperor, as the Wandering Jew, returns. Wearily holding on to his staff he trudges over a vast snow field wandering, ever seeking peace which none can give. In "To the End," War and Hunger walk on either side of the Kaiser holding him in close grip and declaring, "Now you must accompany us to the end." "Yes, to my end" is William's answer.

A graphic portrayal is that entitled "The Future" where a stalwart figure, wearing the cap of liberty and representing the allied forces, is wringing the neck of the Prussian eagle, symbolic of the tyranny of brute force.

Neutrality is happily satirized by "The Self Satisfied Dutch Burgher," who is blandly declaring, "What does it matter if we're annexed afterwards, so long as we remain neutral now?" It touches on the moral leprosy of pacifism, more menacing than German armies.

In part 12 of the Land and Water edition there is a powerful cartoon dealing with pacifism. It shows a Dutch man and woman pacifist, the man declaring in the presence of a German soldier, "Down with Militarism." On which the soldier replies, "That's right, so much the sooner you will be ours." "The Peace Woman" in the Doubleday-Page edition is another satire on pacifism.

The relation of junkerism to the generality of the German type of socialism is seen in No. 44, "The Prussian Junker." The junker is saying to the German chancellor: "What I have most appreciated in you, Bethmann, is that you have made the socialists our best supporters."

German peace propaganda and its "ways that are dark and tricks that are vain" are effectively handled in such cartoons as No. 92, "Peace Terms," in which the Kaiser explains to the Crown Prince: "We will propose peace terms. If they accept them, we are the gainers; if they refuse them, the responsibility will rest with them."

Part 26 of the Land and Water edition has a striking picture of the crowds in Berlin waiting late into the night for the peace terms of the entente.

The submarine situation, the immediate cause of the United States getting into the war, is illustrated in "The Falaba," German officers on the submarine enjoying the sight of the sinking vessel. "Herod's Nightmare" shows the tyrant visited by the innocent children sunk on the Lusitania. "Amok" deals with the sea.

"Murder on the High Sea"

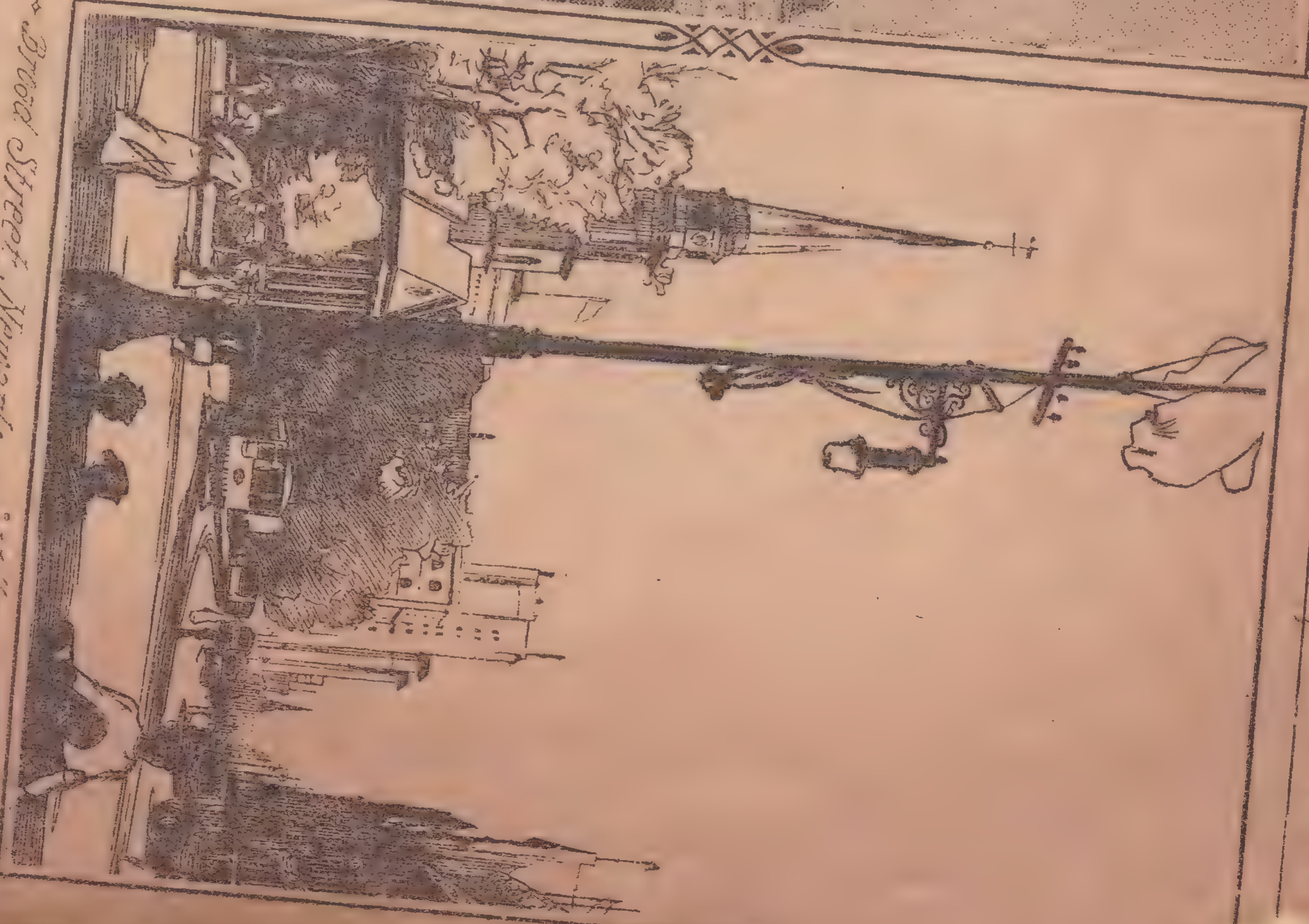
Uncle Sam demanding of the blood-stained helmeted butcher: "Well, have you nearly done?"

Of Belgium itself a striking cartoon, not shown in this collection, is found in Part 14 of the Land and Water series. The saintly and heroic Cardinal Mercier is shown accused by gaunt German wolves of setting his sheep "on us wolves." A cartoon in the Doubleday, Page & Co. edition shows the chevalier King of Belgium declaring to the Pope that he will not make peace until the Kaiser is punished for his crimes.

Of especial interest in connection with the embargo question and smuggling into Germany is No. 38, "The New Dutch Oil Line." The rampant lion, emblem of Holland, is holding a funnel into which oil, ostensibly for Holland, is pouring. A tube conveniently arranged carries the oil back of the lion to a German funnel, where it reaches its destination. This feeding of the enemy is illustrated also in a cartoon in the Land and Water series, showing the practically open smuggling going on across the Dutch border into Germany.

The happy and firm accord and unity among the entente powers are touched upon in No. 27, "The Promise." They are perhaps still more admirably illustrated in the twenty-fifth part of the Land and Water series, where Joan of Arc and St. George of England hold out their glittering swords side by side.

DRAWINGS BY RUZICKA AT THE LIBRARY



Washington Bridge over the Harlem.

Broad Street and the "Old First," Newark.

Broad Street, Newark, with "Old Trinity."

To-morrow the collection of Ruzicka's drawings will be placed on view at the library under the auspices of the Newark Art Association.

They are of special interest just now, as Mr. Ruzicka is engaged on the production of a series of illustrations of Newark scenes. All will be wood engravings, six large prints in color and about a dozen in black and white to be

used as hand and wall pieces. As mentioned last Sunday they will illustrate a portfolio on Newark to be issued by the Carteret Book Club. Only a few of the Newark illustrations are as yet complete. Two are

shown herewith. The third illustration is of Washington bridge. The prints on view at the library will contain views of Boston, New York city, Rome and other places. Of the two Newark scenes shown to-day that depicting the First Church is a trial proof. The other shows Trinity Church. The prints on showing the fourth stage in the engraving process. The exhibition will continue till March 31. It will be open on week days from 12 to 4:30 and from 7:30 to 9:30. On Sunday the hours will be 2 to 6 and 7:30 to 9.

The Bath Hour.

Sund. Call 2/15/17

Play in one scene, which is best described by "Where There's Life There's Soap."

Time—2.30 P. M., Thursday, January 18, 1917.

Place—Market Place Monument, Library Plaza.

Wind—N. W. W.

Cast of characters:

Miss Winsor.

Jim.

Fred.

Bystander.

Dr. Lander—"Dirty?"

Miss Winsor: (Large clean duster, from office supply, colled around index finger in order to insert into the ear of the Pilgrim in the south)—"Yes, perfectly dreadful! I asked Borglum what to use and he said Ivory soap and water. Isn't it remarkable that the city has no one in charge of keeping its monuments clean? The Sunday Call asked us to help, so every once in a while I am coming out to do this. Jim, get way down into the corners!" (And Jim struggles with the eyelids of the Indian while Fred gently swabs the shins of the Pilgrim.)

"Little Red School House" at St. Louis Was Planned Here

The "Little Red School House," a full-sized school building being erected at St. Louis, was largely designed and planned by John Cotton Dana of the Free Public Library. It is to be exhibited at the meeting of the Associated Advertising Clubs of the World at the sessions in St. Louis June 3 to 7. Mr. Dana has worked in conjunction with Llewellyn Pratt, chairman of the educational committee of the Associated Advertising Clubs.

The St. Louis structure measures 30 by 40 feet in ground dimensions, with an ell 15 by 15 feet. The exterior is painted red and the interior shows us all the details of the school houses of which so many thousands still survive. The building has been erected on a main street in St. Louis on a green terrace beside the City Hall as a symbol of American education. The building is to serve also as a museum for every sort of memento of the work of these school buildings.

HANDSOME GIFTS TO THE LIBRARY AND MUSEUM

Dr. J. Ackerman Coles's Presentation of Some Early Dutch and German Books.

VALUABLE MODERN WORKS

The Newark Museum Association and the Free Public Library have recently received some valuable gifts of ancient and rare books from Dr. J. Ackerman Coles, who has on various occasions enriched the library and museum by other donations of great value.

A Dutch Bible bearing the early date of 1534, a German Bible printed in 1677 and a German historical work published in 1658 are the oldest of these gifts.

The museum is the recipient of the larger part of the collection. The German Bible of 1677 is one of these. It is a large type, resulting in a four-volume edition heavily bound and with clasps. It was printed in Nueneburg. An edition bearing date 1663 of "Spiegel der Ehren des Erzhauses Oesterreich" is a description of members of the imperial families of the house of Austria. It was printed in Nuremberg by M. & J. F. Endt.

Of especial interest are the four volumes of the Musée Française, by Duchesne Aine, printed in French and English in Paris in 1815. It covers painting and sculpture, and the reproductions of the works of the great masters are splendidly executed, making the volumes of unusual value.

Another Bible, now two centuries old, is an edition of the Latin Vulgate bearing date 1714. The six volumes of "Discours sur La Bible," published at The Hague in the first half of the eighteenth century, deserves special notice. The authors are M. Saurin, a minister of the gospel at The Hague, and M. Roques, another priest. The volumes have different dates, about the years 1728 to 1736. They have numerous illustrations of Bible story.

An American Bible published in German at Germantown, Pa., in 1776 will attract attention. It is known as the Saur Bible, being printed by Christopher Saur. It is very rare, as the rest of the stock of this edition is said to have been used for the muskets during the battle of Germantown. It is a reference Bible. It contains the Apocrypha, and also divisions into gospel portions for Sundays and holy days.

An 1866 reproduction in facsimile of the Shakespearean folio of 1623 is another interesting addition.

The most valuable of the gifts to the library is undoubtedly the Dutch Bible printed in Antwerp in the sixteenth century. It bears the date of 1534. The volume is heavily bound with metal decorative treatment and clasps. It is unusually well printed in black letter. It has the interesting feature of an index to Bible topics and is freely interspersed with small cuts, the New Testament portion containing a separate cut for every chapter.

Particularly notable is the gift of an extra illustrated edition of Redgrave's Dictionary of Artists of the English School. It is in twelve volumes and was published in 1874. The addition of several hundred engravings gives to this edition a special value. Twenty-four volumes of Chronicles by Froissant and Enguerard de Monstrelet are also noteworthy. There are two additional volumes of illustrations. The volumes bear date 1808 and 1810.

Some Argument.

ALL, NEWARK, N. J., MARCH 11, 1917.

Junior Museum Club To Stage an Exhibit

An interesting amateur collection of odds and ends will be placed on exhibition on the third floor of the Free Public Library to-morrow. It will be the first public exhibit of the Newark Junior Museum Club, composed of school pupils and other youngsters, organized last December. The exhibition will continue to April 1, and possibly longer.

Assortments of insects, minerals, shells, flowers, coins, stamps, etc., collected by the members, will be on show. Twenty schools and clubs will be represented.

Of particular interest will be the collections of flowers. This will include three large assortments, one made by Marguerite Rusby, daughter of Dr. H. H. Rusby, of Columbia University and the New York Botanical Gardens. The specimens were collected in the summer of 1915 during a tour of the country. There are more than two hundred specimens.

Another interesting collection is that of Ernest Vits, winner of the Sunday Call's recent flower contest. This includes specimens collected in New Jersey last summer. The other large flower collection was submitted by Phyllis Thomas. A relative made the collection some time ago.

There are several insect collections of merit. Karl Knitterscheid, of South Side High School, will show many varieties of beetles, butterflies and moths. Newton McLane, of Newark Academy, is to show two boxes of insects, as well as butterflies and moths, while Kenneth Dunbar will have a large assortment. Lily Rothwell, of East Side High School, will exhibit a collection which is interesting because of the Riker mounts, loaned by the school, in which the insects are mounted singly and in groups.

Among the principal shell exhibitors are Marion Hofman, of Burnet Street School; Anne Sauer, of Roseville Avenue; Remo Lombardi, of Bergen Street; Bernard MacBride, of Ridge Street; and Robert Dunn, of Ridge Street. Bernard Goldsmith, of South Side High School, will display a valuable collection of more than 400 foreign coins.

Alice Simon is to show some novel Chinese articles. Also there will be on view a collection of foreign dolls, loaned by Miss Griselda Ellis, principal of the Girls' Vocational School, which will be exhibited by Miss Bailey.

In the mineral division the Milford School is a big exhibitor. The specimens were collected and arranged by Mary Ciesielsky. Seven small boxes of minerals owned by Albert Stubblebine, of South Side High School, will be on view, as well as collections of Edward Humphreys, of South Side High School; Warren Chirgwin, of Avon Avenue School, and Raymond Ryerson, of Barringer High School. The collection of the latter includes arrow heads.

Eskimo articles collected in Nome and other parts of Alaska will be loaned by Earl Dennis, of Burnet Street School. Other curios of travel are to be placed on view by Newton McLane.

Among the schools that will be represented in the exhibit are Barringer, East Side and South Side High schools, Bergen, Burnet, Berkeley, Alexander Street, Avon Avenue, Carteret, Cleveland, Franklin, Milford, Miller Street, Montgomery, Ridge Street, Robert Treat, Roseville Avenue, South Eighth Street, South Tenth Street, Summer Avenue, Summer Place, Washington Street, Boys' Vocational and Girls' Vocational schools.

PART III

PICTORIAL PHOTOGRAPH EXHIBITION AT LIBRARY

An exhibit of unusual interest is now on view at the Free Public Library in the display of pictorial photography by American artists. Over a hundred examples have been collected by the Pictorial Photographers of America, which has its headquarters at 119 East Nineteenth street, New York. The society has only been organized about a year, and it is already sending this interesting collection on a tour through a large part of the United States.

The special interest of this exhibition is due to its somewhat unusual character. From the examples shown the members of the society not only aim, like many artist photographers, to secure softness of tone in their pictures, but seem to stress this point with special insistence and in some cases carry it to extremes. Some are so faint that they seem like phantom pictures of a phantom world. The indistinctness is not that of the misty atmospheres dear to Turner but that resulting from twilight, from shaded interiors and other conditions in which half lights prevail.

The exhibit will be on view until October 25 from 12 to 6.30 and 7.30 to 9.30 week days and 2 to 6 and 7.30 to 9 on Sundays. It is held under the auspices of the Newark Museum Association.

Brocniel is secretary.

TRADE JOURNAL EXHIBIT.

An unusual collection of trade journals will be shown at the Public Library, beginning tomorrow and continuing until February 10. All industries and trades of the United States are represented in the eight hundred periodicals on view.

The collection is the work of Miss Adelaide R. Hasse, of the economic division of the New York Free Public Library. The work was originally done for the American Library Association convention last June.

This is the first showing of a collection of this kind and already several prominent men have been interested. The journals will be shown on the fourth floor of the library, art gallery, under the joint auspices of the library and the Newark Museum Association.

In conjunction with the exhibit there is a campaign to interest industry generally in giving publicity to the event.

Local Library Prepares Food Saving Exhibit To Move Around State

At the request of the New Jersey Food Administration Committee on Publicity Through Libraries the Newark Public Library was asked to prepare an exhibit of illustrative matter on food conservation to be shown in libraries throughout the State.

From the art department's collection of charts lent to schools have been secured a series of graphs showing comparative costs of the same amount of nourishment in different foods and the composition of certain food materials; from its poster collection came eleven United States Food Administration posters, and from its general picture collection came a miscellaneous assortment of pictures, cartoons and magazine covers, which together tell the story.

The exhibit will first be shown at the Passaic Public Library, where the New Jersey Library Association holds a Round Table for librarians in this region. From there it goes to Perth Amboy, Trenton, State Museum, Camden and Atlantic City, and may be borrowed by any other libraries or organizations wishing to show it.

Augustus V. Hamburg Appointed Trustee of Free Public Library

Augustus V. Hamburg was appointed by the City Commission yesterday as a member of the board of trustees of the Free Public Library.

There has been one vacancy on the board since the members were appointed by the commission several months ago, the position not being filled at that time because no recommendation was made by Mayor Gillen.

Of Interest to Business.

The business men of Newark and New York will be especially interested in the character of the trade openings for American specialties for Columbia. These include cotton goods, cotton thread, railway supplies, machinery, agricultural implements, automobiles, dry goods, jewelry, saddlery hardware, manufactured leather goods, men's and women's furnishings, hardware, stamped metal work of all kinds, silver plated ware and shoes.

The museum has already sent out letters to the leading firms having trade relations with Columbia, and which on that account are in a position to contribute material to the exhibition.

Owing to its peculiar topography, Columbia has an unusual diversity in its natural products. The variations are so extreme from the high mountain plateaux to the more tropical lowlands that in the former the mean temperature is about 65 degrees, and in that zone maize and other northern cereals are grown, while in the lowlands the products are those of a purely sub-tropical country.

NEWARK MUSEUM TO STIR INTEREST IN SOUTH AMERICA

Trade Possibilities With Republic
of Columbia After War to Be
Shown in Exhibition.

FOR LOCAL BUSINESS MEN

Plans are under way for the opening of a South American exhibition at the Free Public Library. Its object is to stimulate interest in the great possibilities for trade with those countries after the war. The forthcoming exhibition will deal especially with trade with the republic of Columbia. It will open on May 1 and will probably last throughout May and June.

It is intended to show the business men of Essex county and those who visit the exhibition from New York and elsewhere what extensive and little known opportunities there are for an increase in our trade relations with the South American countries.

While the general aim relates to the entire group of republics to the south of us, the exhibition seeks to avoid the mistake of attempting too big an undertaking by concentrating in this instance on one of

the countries which can serve as an object lesson to the possibilities, open not only there but in the wider field also. Columbia has been selected because its opportunities have been less presented to the people of the United States and because of its central and commanding location on both the Atlantic and Pacific, its proximity to the Panama Canal zone and the fact that it is the nearest to us of any of the South American countries. Despite this it is one of the least known of the Southern republics and it will therefore be especially appropriate to increase our knowledge of the opportunities it affords.

Museum to Aid.

The part the Newark Museum and the Library will take will be that of collecting material of all kinds—charts, maps, books, magazines, articles, samples of imports and exports, etc. Columbia is exceedingly rich in its natural productions, which include rubber, minerals, silver, gold, iron ore, platinum, emeralds and hides. With respect to platinum, it is the only country outside of Russia where it is produced. The entire emerald output of the world comes from Columbia. It is a government monopoly and an important source of national revenue.

The exports of Columbia include coffee and cocoa. The tagua, or ivory nut, from which buttons are made, is another article of export that has interest for New Yorkers, and its extensive cattle industry makes its export of hides an important factor, which also should have an interest to Newark manufacturers.

In this undertaking the museum and library have the co-operation of the Columbian ambassador to the United States. Dr. Henry Rusby, of Newark, dean of the College of Pharmacy of Columbia University, who has made botanizing tours in Columbia and knows the country well, is also co-operating and will lend interesting material from his own collections besides securing further contributions from Columbia.

The Columbian Consul General in New York, Dr. Rueda, is also assisting, and his secretary, Don Albert Soto, has already paid a visit to the library to confer as to the best ways in which the consulate can be of use. There is promise of co-operation also from the United Fruit Company, the steamers of which call at Columbia ports.

Newark Camera Club Exhibition of Pictures At Newark's Library

An exhibition of pictures made by members of the Newark Camera Club was opened yesterday at the Newark Free Public Library. The display includes a number of the prizes and honorable mention prints featured in the club's recent competition and reproduced in the pictorial section of the Sunday Call.

At a special meeting of the club in its headquarters, 59 Mechanic street, to-morrow night, a set of about one hundred lantern slides taken in different parts of the United States will be shown. These slides are from the International Photographers' Association and are in sets of five submitted by members. They will be presented by Herman G. Cuthbert, of the Newark State Normal School faculty.

The club has had a number of disappointments with regard to lantern slides, which in former years were shown almost every meeting night, but which during the winter failed to arrive through established channels. Unwilling to forego this feature, the club has organized the Inter-Club Lantern Slide Exchange, under the guidance of A. H. Farrow, who is interesting individuals and clubs all over the country so that the interchange of slides may be carried on.

In the new exchange formed in Newark there will be a new feature which will serve members of the club having lanterns at home. It is proposed to issue to such members from time to time sets of slides which they may borrow and show in their own lanterns at home.

Yesterday morning, the custom since the course decided to start the season's play first day of April. This year, however, it was decided to open on April 30, thus making it possible for us to enjoy golf of Easter Sunday. Boathouses at Branch Brook and Weequahic were opened yesterday for the same reason. Easter Sunday always brings great throngs to the parks, when the weather is at all favorable. As to-day promises to be mild and pleasant, record-breaking crowds are likely. Canoeists and oarsmen will be in their glory.

COLLECTION OF WAR RELICS ON VIEW AT THE LIBRARY

The soldiers' and sailors' exhibit, including as it does some interesting relics picked up on the European battlefields, is attracting many visitors to the Free Public Library. Helmet, gas mask, uniform, canteens and other equipment, all loaned by the John Wanamaker store, New York, and M. W. Rowell, of this city, recently a member of the Norton Harje Ambulance unit serving at the French front, are on view.

A miniature model of the improved French tank gives a demonstrative exhibit daily at 2, 3 and 4 o'clock. It uses a specially prepared bed of earth and stones, simulating in part the character of the ground on which the actual tank travels.

The exhibit is located in the main gallery of the Library building, and is being conducted under the auspices of the New-

Paintings by Amateurs Exhibited at Library

An exhibition somewhat out of the ordinary is on view at the Free Public Library in the display for the first time of a series of paintings in oil and water color executed by graduates and pupils of the Fawcett Drawing School. The exhibitors are mostly members of the Outdoor Sketch Club connected with the school. It is hoped that an exhibition of work of this kind by amateurs may be made an annual event.

Some twenty-one pictures are shown out of forty contributed. The selection was made by artist judges, and no competitor was permitted to submit more than two pictures. The paintings, which are being shown under the auspices of the Newark Museum Association, will be on view afternoons and evenings during the next week or ten days.

The contributors of the paintings are men and women of all ages, most of them engaged in business or industrial occupations.

Among the pictures and their painters are: View of the Morris Canal, by Samuel G. Ziger; Roses, by Miss Lucy C. Pingry; Old Gloucester, by Miss Pingry; Mount Abram, Maine, by Theodore J. Jancin; The Morris Canal at Bloomfield and the Newark Post Office, a snow scene in February, both by J. J. Nichols; Violets, a large-sized picture, by Miss A. Heyder; Stone Cutter, South Orange, by J. William Davis.

INDUSTRIAL MAP TO BE IN COLOMBIAN EXHIBIT

An industrial map of Colombia, done in the style of the Dutch cartographers of the sixteenth century, is being prepared for the Newark Museum at the Free Public Library by Berthold Audsley, of the museum staff. The map is twelve feet square and when finished will be hung in the Central court until next winter, when it will be sent on a tour with the Colombian exhibit now being assembled.

The map is worked out on buff drawing paper, canvas-backed.

The special feature introduced from the old cartographers is the series of cacas trees, banana trees, Indian figures, sea monsters, ships, etc., that appear here and there on different portions of the map. At the same time an uncrowded effect is secured by the delineation of only salient natural features, the leading chains of mountains and the principal rivers. The leading cities are also shown. The national coat of arms, surmounted by the condor of the Andes, strikingly colored, is shown on the map in large size.

Because of the difficulty of getting material from Colombia the opening of the exhibit has been delayed, but it is expected it will be ready about the middle of the month.

The governors of the fifteen so-called departments of the Republic of Colombia were asked early in the summer to call upon the manufacturers to send exhibits to the Republic of Colombia display which is to be reopened in the Newark Museum at the Newark public library this month. The exhibition will no doubt be greatly strengthened by this propaganda. The other day Mr. Dana, director of the local museum, received a copy of an appeal for cooperation issued by the Chamber of Commerce of the city of Barranquilla, of which the following are excerpts, translated from the Spanish:

"The Chamber, in session yesterday, resolved to address all the manufacturers of the city with a view to soliciting their quota of products for the Exposition of the Republic of Colombia in Newark, and as you are one of the number of these manufacturers, permit me to urge you to send samples of the products of the concern in which you are interested."

"It is impossible to over-estimate the advantage of availing ourselves of the Exposition in Newark for exhibiting the fabric products of this place which considering the reputation and fame which they enjoy in our markets should obtain honorable mention in the aforesaid exposition."

* * *

COLOMBIAN EXHIBITION DISCUSSED AT CONVENTION

The Colombian Exhibition, on view at the library, was represented at the annual convention of the American Manufacturers' Association in New York last Wednesday and Thursday. Samples from the Newark collection were on view, together with explanatory printed matter. Use was made of the exhibit by Frank Waterman of the Waterman Fountain Pen Company in a demonstration of the steps taken in filling an export order.

After seeing the display, Frederick L. Maguire, secretary of the Ibero-American Association, arranged to come to Newark to discuss how he and his associates can co-operate in the display of the collection in other cities. Others who are planning a visit to Newark to see the exhibits are the head of the foreign trade department of the Guaranty Trust Company, Mr. Mitchell of the Shakemaccon Wool Corporation, James J. Rafferty of the Bureau of Commerce, Philippine Islands, and Dewey R. Mason of the Business Training Corporation.

COLOMBIAN EXHIBIT MAY MAKE TOUR OF MANY CITIES

Various additions have been made to the Colombian Exhibition now being held at the Free Public Library and many of the collections have been greatly enlarged. The South American republic's value to the United States for our war needs is shown by the exhibits of pyrites, platinum, coffee, castor oil, petroleum and cocoanuts.

A new room has been opened on the fourth floor devoted to aids of every kind for the exporter. Catalogues of all descriptions are to be found, together with trade journals and maps showing the special characteristics of various parts of the country, such as where native labor, colored labor, etc., is to be found.

Visits have been paid to the collection by H. C. MacLean of the Bureau of Foreign and Domestic Commerce, New York, and others from the National Association of Manufacturers, New York.

The desire has been expressed to have the exhibits sent on a tour, in which they would be placed on view in New York city, Chicago, Boston and other cities. The exhibition in Newark will be open until December 1.

The Contemporary.

The reception of the arts and letters department of the Contemporary, in conjunction with the Museum Association at the Public Library, on Tuesday, proved a delightful innovation in club activities.

Aside from the art exhibit—the purpose of the gathering—a social spirit abounded and hundreds of members and their friends did honor to the opening day by thronging the galleries during the afternoon and evening hours.

The arrangement of the beautiful collection of winter landscapes was the work of Mrs. Galeh J. Perrett, a member of the club as well as of the Museum Association, and it was the consensus of opinion that an artist's thought and hand had been given to the work.

Several of the artists whose work was exhibited were guests, and entertained at dinner at the Robert Treat Hotel. Mrs. Leonard H. Robbins, president of the club, and Mrs. Oscar C. Kunz, head of the arts and letters department, were on hand during the afternoon and evening to meet the many visitors.

Mrs. William J. Ramsay was in charge of social features, while the ex-presidents, Mrs. Samuel Clark, Mrs. William S. Disbrow and Miss Frances C. Hays and Miss Katherine Rummell, former chairman of the arts and letters department, alternated at the tea table.

EXHIBIT AT LIBRARY MAY GO TO BUSH TERMINAL

It is possible that the Colombian exhibition, now on view at the Free Public Library, may go to the Bush Terminal before it starts on its tour through the United States.

Mr. Van Buskirk of the Bush Terminal was over in Newark last week on this matter, and Librarian Dana is to return the visit this week, when a definite decision will be arrived at.

An upper floor of the Bush Terminal building is to be given over to American export manufacturers and to foreign importing firms who wish to rent space for exhibits. The first two floors of the building are devoted to a buyers' club. The third floor is for the use of both buyers and sellers.

It is felt that for the Colombian exhibition to start on its travels from the Bush Terminal building will serve as an effective introduction to export manufacturers. The exhibition will remain in Newark and be on view until December 1.

Foreign War Posters on View In Public Library Exhibit

In the exhibition of foreign war posters on view at the Free Public Library, together with the two cases containing various original old English documents dating from 1420 to 1694 the visitor has opportunity of enjoying two unusually interesting collections.

The war posters, which consist of productions by well known French, English and Italian artists, have been loaned by J. Lawrence Boggs of this city. They have been hung in the main court and around the third corridor, and their exhibition at this time is intended as an incentive in the Victory loan drive. There are at present some twenty-eight on view and others are to be added during the progress of the drive. Among those shown are posters by the famous artists—Forain, Steiner, Jonas and Droit.

The collection of old English documents is contained in two cases on the corridor of the second floor. They are of great value and of deep interest. Most of them are deeds for parcels of land, some of them going back to dates before the discovery of America. The earlier documents are in Latin and the later in English. To several of the leases and deeds seals are attached by tape. Some of the documents are indentures in the original sense of that term, being part of a document written out in duplicate and then cut apart by an indented or zig-zagged or wavy line, so that at any time by putting the two parts together they would fit and serve as proof that the copies held by the two parties were the originals.

The British Museum in London possesses a great number of ancient documents with ancient seals attached, and it is interesting that our Newark Li-

brary now owns old relics of this kind.

These old documents were acquired by Mr. Dana for the library in 1917. The cases show in addition some interesting facsimile reproductions of imported old documents. One is that of a letter from King Henry VIII. to Cardinal Wolsey. Another facsimile of autographs of King Henry VII. and his Queen, Elizabeth of York, sister of the ill-fated princes who were murdered in the Tower of London by order of Richard III. There are also facsimiles of the signatures of King Henry VIII. and his Queen, Katherine of Arragon. A third facsimile is that of a letter from Benjamin Franklin written in 1782 on the subject of terms of peace between the American colonies and Great Britain.

YOUNG GIRL ATTACKED WHILE PICKING FLOWERS

Up to early this morning the police of Glen Ridge, East Orange and Bloomfield could not locate the man who attacked nine-year-old Gladys Dembriern, daughter of Mrs. Lillian Dembriern of 292 North Park street, East Orange, late yesterday afternoon as she was searching for wild flowers in a field off Ridgewood avenue, Glen Ridge.

The child screamed and fought the man savagely. Her screams attracted passersby, but not until her clothing was torn and body bruised. The man, who made his escape, was described as five feet, six inches tall, wearing a mixed grey suit and cap, purple socks, low shoes and polkadot black and white necktie. The girl was placed under the care of the family's physician.

Mayo 1918

Exposición Colombiana en Newark, N. J., E. U. A.

Interesante Exhibición en la Biblioteca Pública de dicha ciudad, para propagar los conocimientos sobre el pueblo, las riquezas y las condiciones comerciales de la República de Colombia. Es la primera de una proyectada serie de exposiciones relativas a la América Latina.

ENTREVISTA CON EL CONSUL, SR. DE LEON.

LA Asociación del Museo y la Dirección de la Biblioteca Pública de Newark, importante ciudad industrial y comercial, cercana a Nueva

York, celebrarán una exposición de mayo a junio, para dar a conocer los recursos naturales de Colombia, así como sus condiciones comerciales y sociales. Iniciado el proyecto por el Sr. J. C. Dana, Director del Museo y Bibliotecario de la Biblioteca Pública de Newark, se ha conseguido para el mayor éxito la aprobación y ayuda de distinguidas personas, como el Dr. Carlos Adolfo Urueta, Embajador de Colombia en los Estados Unidos; el Dr. Aurelio Rueda Costa, Cónsul General en Nueva York, el Sr. Alfredo de León, Cónsul en Newark, la United Fruit Company, la Unión Panamericana de Washington, y otros.

Han prestado también su valioso concurso el Dr. H. H. Rusby, Deán del Colegio de Farmacia de la Universidad de Columbia, quien regresó ha poco de una expedición botánica a Colombia, así como varios miembros prominentes de la colonia colombiana de Nueva York.

Es el propósito de la exposición demostrar las riquezas de Colombia, sus condiciones económicas, comerciales e industriales, y la posibilidad de su amplio desarrollo con la ayuda de capitales norteamericanos; es igualmente objeto de esta exposición enseñar los productos que en la actualidad se exportan de ese país, así como aquellos que podrán serlo el día que se aumenten debidamente las facili-

dades de transporte en las regiones del interior de la República.

A fin de saber de una manera concreta algo

acerca de esta exposición, visitó un repórter de EL ESCRITORIO al Sr. Alfredo de León, Cónsul de Colombia en Newark, quien tuvo a bien hacerle las siguientes declaraciones:

‘No cabe duda de que esta exhibición mostrará patentemente a los fabricantes de Newark las oportunidades mercantiles que ofrece Colombia, y a los capitalistas, el espléndido campo para la inversión provechosa de su dinero en un país que, puede decirse, es tierra virgen, ya que el desarrollo de sus industrias y de sus fuentes de riqueza están en un grado tan elemental de explotación que parece que en aquel privilegiado país no hay nada, y que es un rico enormemente pobre. Esto, desde el punto de vista meramente comercial. Sin embargo, lo más interesante en esta exposición es la parte educativa, pues se exhibe



SR. ALFREDO DE LEON,
Cónsul de Colombia en Newark, N. J., E. U. A.

cuanto, entre los miembros de la colonia colombiana y entre las personas que han viajado a ese país, se pudo conseguir, en objetos de arte, bibliografía, curiosidades, cerámica, productos naturales, frutos, maderas y minerales. La Biblioteca no ha omitido esfuerzo alguno en hacer que esta exhibición sea lo más completo posible, de acuerdo con las circunstancias, y entre otras cosas, preparó un enorme mapa de Colombia pintado al estilo de las antiguas cartas geográficas, mostrando con vivos colores las

regiones mineras, agrícolas, petrolíferas, así como los bosques de la República. Además, se preparará un folleto, el cual será distribuido en las escuelas públicas para mostrar a los niños norteamericanos lo que son los niños colombianos y poner esta semilla de fraternidad y simpatía que más tarde dará óptimos frutos y hará crecer frondoso el árbol bajo cuya sombra se desarrollará en no lejano día una verdadera unión panamericana, llena de vigor y digna de las democracias que la forman.”

Manifestó el Sr. Cónsul el deseo de expresar su público agradecimiento por los desinteresados esfuerzos del Sr. J. C. Dana y su inteligente cooperación en una obra cuyo alcance seguramente sabrán apreciar los colombianos.

Anuncian los organizadores de la exposición que en el caso de lograr buen éxito, como esperan lograrlo, verificarán arreglos para celebrar idénticas exhibiciones en otros Museos y Bibliotecas de los Estados Unidos. Y no se limitarán a Colombia los esfuerzos así desplegados. Se había intentado al principio organizar una exposición general de todas las repúblicas que están al Sur del Río Grande,

pero, a fin de no cometer un error queriendo abarcar demasiado de una sola vez, se resolvió concentrar todas las energías únicamente en un país—Colombia en este caso—que sirviese de prototipo para las demás exposiciones, que probablemente podrán celebrarse como resultado del éxito de ésta, y abarcar entonces, separadamente, las distintas repúblicas hispanoamericanas.



Large Produce Map of Colombia at the Newark Colombia Exhibition Courtesy, J. C. Dana.



A Quiet Corner of the Port at Cartagena, Colombia Courtesy, C. S. Cooper.

Colombia Exhibition at Newark

*A Statement of the Purposes
Held by the Promoters*



The Beautiful Centenary Park at Bogotá, Colombia

Courtesy, C. S. Cooper.

IF "Business as Usual" is not patriotic as the newspapers frequently warn us, in what unusual way can we best dedicate business to patriotic purposes? Many men are diverting from their business much or all of their time as dollar-a-year men, or, for moderate pay, are pushing the war chariot. Many firms are suffering from the departure of valuable servants to the camps. Many business men are doing double duty at the old tasks, while eating their hearts out with longing to be "in it." What shall these patriotic reserves do which will certainly not be akin to time marking?

The Newark Public Library offers a suggestion: They shall make the country's head save its heels. They shall make up for lost driving power by increased planning and skill. And they shall prepare to substitute nations that smile for nations that rage.

To this end the library, in conjunction with the local museum—both being under the direction of the same man—offers a concrete example of how to do it.

Europe and western Asia are not the whole foreign world. Although generally outside of our field of vision, there still exist Africa, eastern Asia, South America, Australia and the islands of the sea. If from the hearts of the nations, in 1913, there could have been abstracted all distrust, dislike, jealousy and fear, based on old wrongs, the wrongs of 1914-17 would not have been perpetrated. Germany could have said, "Friends, we feel the need of expansion. What do you suggest?" Then the Andes States might have replied, "We have lots of room for settlers; but we lack capital to make our coast regions sanitary, and our interior plateaus accessible." And the United States might have said, "We can lend some capital." And

England might have said, "We can manufacture the needed railroad stock and machinery; will do it cheap; if necessary, for a good cause, our suffragettes will lend a hand." And a small army of patriotic laborers, all anxious for the honor to be gained, might have volunteered, or even have been drafted from Germany, France, Italy, Austria, England and Russia, the smaller nations adding their mites, and Colombia, say, might have had made up to her the four hundred years that

she has largely lost in economic development, chiefly for the lack of population, capital and skilled labor. It would have been a far less costly performance than that in which these nations are now indulging.

"Might makes right," "Ich und Gott," "Balance of Power," "The Monroe Doctrine" all mean international sin, or the suspicion and expectation thereof.

"Let us," says the Newark Library to the American business man, "make the best of present business conditions and prepare for future new business by increasing goodwill among the nations which are not engaged in the heroic business of war. And, most nations, like most people, being mainly good, and not evil, let us, in order to increase mutual goodwill, increase mutual knowledge. Be it known to you, Mr. Business Man, that in this we can help. Watch us."

The library has stored on its shelves, too much neglected in days of peace by business men wearing the blinders of tradition, many consular reports, Pan American magazines, trade and export journals, financial publications, travelers' yarns, novels of local color; and the museum has accumulated product-charts, pictures of scenery and of processes, manikins, costumes, fruits, diagrams, maps and models, all conveying items of interest about Colombia. Both institutions took out these stores and added to them by solicitation and purchase, and their staffs began to "read up" on Colombia, and to frequent the haunts of their Colombian acquaintances. The Pan American Union, Dr. Rusby of Columbia University, the Colombian legation and consulates, government departments in Washington and New York, Colombian, New York and Newark merchants and manufacturers, newspapers and magazines, the Colombian Government, and boards of trade and merchants in Colombia, co-operated with liberality, and the result is to be an exhibition calculated to make wise every Newark firm which can use a Colombian product, or sell an article needed by Colombia. The exhibition hopes to show what Colombia has that we need or want, how it is prepared or grown, how packed and transported; what sort of people the Colombians are; what they need and want, how prepared, how packed, how sent; what sort of salesman should be sent to Colombia, how equipped and instructed; and how financial transactions with Colombia should be managed.

"This," says Mr. John Cotton Dana, librarian and director, "is an example in the wholesale of what every business man should do in retail. He should know enough of the whole world to find his market, and having found it, he should grapple it to his heart with hooks of steel."

After the Great War, when the hymn of hate has ceased resounding, let us hope there will be heard

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